

DEDICATED TO
HER MAJESTY THE QUEEN OF THE HELLENES
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STITCHES FROM EASTERN EMBROIDERIES

FROM COUNTRIES BORDERING ON THE MEDITERRA-
NEAN, FROM GREECE, THE NEAR EAST & PERSIA.

By LOUISA F. PESEL

DIRECTRESS OF THE ROYAL HELLENIC
SCHOOLS OF NEEDLEWORK AND
LACES, ATHENS, 1903—1907. SOME-
TIME INSPECTOR IN ART
NEEDLEWORK FOR THE
BOARD OF EDUCATION

PORTFOLIO
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P R E F A C E

to Second Edition.



IN 1912 and 1913 when I originally published Portfolios I. and II., on stitches in Old English and stitches in Eastern embroideries, it was generally considered to be a rash venture, and yet the sale steadily increased. A second edition of both is now required, which shows that the craft is being followed by a growing number of workers who need help in overcoming their technical difficulties. That the portfolios are used in so many schools is a most encouraging fact and compensates for the immense amount of detail work entailed in their reproduction. A third portfolio on stitches in Western Embroideries ready in 1914 was finally issued and was, judging by sales, apparently equally needed. The notes for a 4th volume on pulled white stitches and stitches found in work examined since 1910 are ready, but their publication must wait until prices of materials are more normal; in the meantime I shall be grateful to any worker who will send me diagrams to make these notes more complete.

LOUISA F. PESEL.

INTRODUCTORY NOTE.



HE stitches found in the XVII. and XVIII. century English woollen embroideries were under consideration in the first portfolio¹. The authorities of the Victoria and Albert Museum have kindly allowed me to reproduce and describe the samplers (diagrams), which I prepared for them, of stitches found in the embroideries from the countries bordering on the Mediterranean, from Greece, the Near East and Persia.

Few workers have leisure to puzzle out the method in which a rare stitch is worked, but many, given the diagrams, can easily copy them and are glad to use them in their embroideries. With a model to show the plan on which some of the more important stitches are constructed, many embroideresses will find that they can discover for themselves how to work the different variants in the same group. By making diagrams of the stitch with the various movements of the needle numbered in their relative positions a clear record of any stitch can be kept for future reference.

A comparison between these stitches (coming from the Mediterranean Area, the Near East and Persia) with those in Portfolio I, will show, that if they are more varied in technique they are less varied in pattern effects, that on the whole they are more often worked by the thread, and are therefore more "rectangular" and geometric in type, whilst the English ones are more "freehand" in their execution. Clearly, what is gained in one way is lost in another, and both groups have their special value and their own particular charm.

Englishwomen have generally, in the choice of their stitches, shown a preference for those that give pattern effects. This will be seen to be true if we examine the following list of the best-known types of English work:—Elizabethan work in fine silk and metal threads, "Black" work, Stuart "Stump" work, Tudor and Jacobean wool-embroidered hangings, white drawn-thread and white work with knotted cord outlines. All these groups owe their excellence in great measure to the variety of texture procured through the use of diversely patterned surfaces.

What points seem to have held the consideration of the workers of these more rectangular and geometric stitches of the Mediterranean, Greece, the Near East and Persia? I think four points were always in the mind of the Eastern worker.

- (1) The various methods of working a line or lines, usually by the thread.
- (2) The various methods of making braid-like edges and borders.
- (3) The various methods of making decorative joins, since their materials were narrow in width.

¹ "Stitches from Old English Embroideries," by Louisa F. Pesel, English Edition: pub. by Messrs. Percy Lund, Humphries & Co., Ltd., Bradford. 2nd Edit., 21/- net. French Edit.: pub. Atar, Geneva. 1913. 20 francs.

show the sheen of the silk.

They used the following stitches for their various purposes.

- (1) Lines. Plates 36, 37, 38, 47a and b, 59a, b and c, 60a, b and c, 61a and b, 72.
- (2) Heavy Wide Lines or Borders. Plates 39, 46, 66a, b, c and d, 67a and b, 71, 73a and b, 74a and b, 75a and b, 81 (1) and (2), 81a.
- (3) Braid-Like Borders. Plates 57a and b, 58, 69a, b and c, 70a and b.
- (4) Weaving Borders. 44a and b, 45a and b.
- (5) Edgings. 76a and b, 77a and b.
- (6) Joins. 48, 49, 78a and b, 79a and b, 80a and b.
- (7) Surface or Flat Fillings. 40, 41a and b, 42a and b, 43a, b and c, 47c, 50, 51, 52, 53a and b, 54, 55, 56, 61c, 62a and b, 63, 64a and b, 65a and b, 68, 81b.

Many of these groups of stitches are worth serious study. If, with some, an effect is produced by the most simple means, with others the work requires the greatest exactness and precision. Such precision, once learnt, is a valuable asset to any worker, for it helps her in whatsoever she undertakes. She hangs a picture straighter and cuts her linen by the thread, because of this knowledge. It is urged by some people that counted stitches damage and strain the eyes, that they are more trying than "freehand" ones. It is mainly a matter of practice, for a good worker gets to know the appearance of the size of four threads and certainly does not continue to count four threads each time. It is also greatly a matter of the choice of the proper materials for the design and stitch selected. The silk or thread, the needle, the background and the stitch must all be in the right relation and scale to one another. If after an honest trial a worker finds she is unable to work any of the rectangular stitches with pleasure, she must relinquish them. I am sure, however, that she will never regret having made the trial, because of the improvement it will have effected in her general technique.

The question sometimes arises as to which of one or more methods is the correct way to work a certain stitch. So long as the front and back both look exactly like the model, so long as the silk twists and interlaces in the same manner, it does not seem as if it could matter in which way it is worked. We can now never know with absolute certainty which was the original method, and each worker should work as seems best to her. Personally, I never consider that a stitch is a good or useful stitch, or that I have discovered the right method of working it, if, after a little practice, I do not find it pleasant and easy to do. If a stitch is laborious, the effect generally shows that it is difficult and it can often be replaced by a more satisfactory one. Square Chain and Cretan Herring-bone, as shown in most books, are tedious to work. Plates 73b and 82a are an attempt to render them pleasanter. In hand work it will be found that a stitch is executed neatly and more rapidly when it can be done with the needle sloping in its normal position, so that the push comes downwards from the top right-hand corner towards the left-hand lower edge.

To the actual plates of diagrams of stitches (forty in monochrome and seven in colours), a plate of a model in colours has been added. It shows how much effect can be obtained by a few well-balanced colours, used in flat masses. The colours are limited in number, but it should be noted how pure and clean they are in tone. To procure a successful result, red and blue must always balance in tone. Green is used for the small leaves, and biscuit, buff or a flat yellow for the small details. Brown and white, in this case, are applied with great discretion, in small touches only, and the brown also has been employed in some places for a fine outline, though, with age, this has now almost entirely disappeared. It will be seen that the colours in this example are used in a certain proportion in relation to each other. This proportion is more or less constant in a very large percentage of the specimens worked in this gamut of colours. There is nearly always twice as much red as either blue or green. Roughly, it seems to be five parts red to three of blue and two of green. In a border, red, blue, red, green, is the general sequence of colours, with sometimes a yellow substituted for blue or green. This sequence holds good whether the example is a Garment from a coptic tomb in Egypt, a dress from a Greek island, or whether it is from a sleeve of a Balkan shirt, or a towel from Asia Minor. If, however, the surrounding border is only a line or a very slight design, then it is almost always worked in blue and not in red. It would be hard to say what instinct or knowledge guides the choice, all one can say is that the instinct seems usually right.

It will be found useful to tabulate all particulars relating to embroideries after the manner shown for the coloured plate. Such detail sheets can be attached to a coloured drawing or sketch, to a tracing or to a photograph. A comparison of such forms demonstrates what stitches and what colours are usually found in combination in certain types of design. It also shows what groups of colours are found in certain districts and in what countries certain series of stitches occur.

Professor Huxley wrote "comparison and that classification which is the result of comparison, are the essence of every science whatsoever." It is said of golf that "driving" is a science, "approaching" is an art and "putting" is an inspiration. Embroideresses should aim at having the same three definitions applied to their work. By study and comparison of styles their work must earn the term of *a science*, by their skill and patience their craft must earn the designation of *an art*, and lastly, by its conception and beauty of colour, it must be worthy of being classed as *an inspiration*.

My thanks are due to Mr. Kendrick and Mr. Trendall for their constant help in enabling me to examine the stitches in the large collection in the Textile Department of the Victoria and Albert Museum; to Lady Egerton and Mrs. A. M. Daniel for their assistance in puzzling out some of the more intricate stitches, and to Professor Newberry for his kindness in reading proofs and advising on plates. To many others, left unnamed, who have aided me in numberless ways, I would also express my gratitude.

LOUISA F. PESEL.

OAK HOUSE,
BRADFORD.

November, 1913.

EXPLANATIONS OF THE DIAGRAMS OF STITCHES

The **stitches**, for the sake of clearness, are worked on a large scale in strongly contrasting colours.

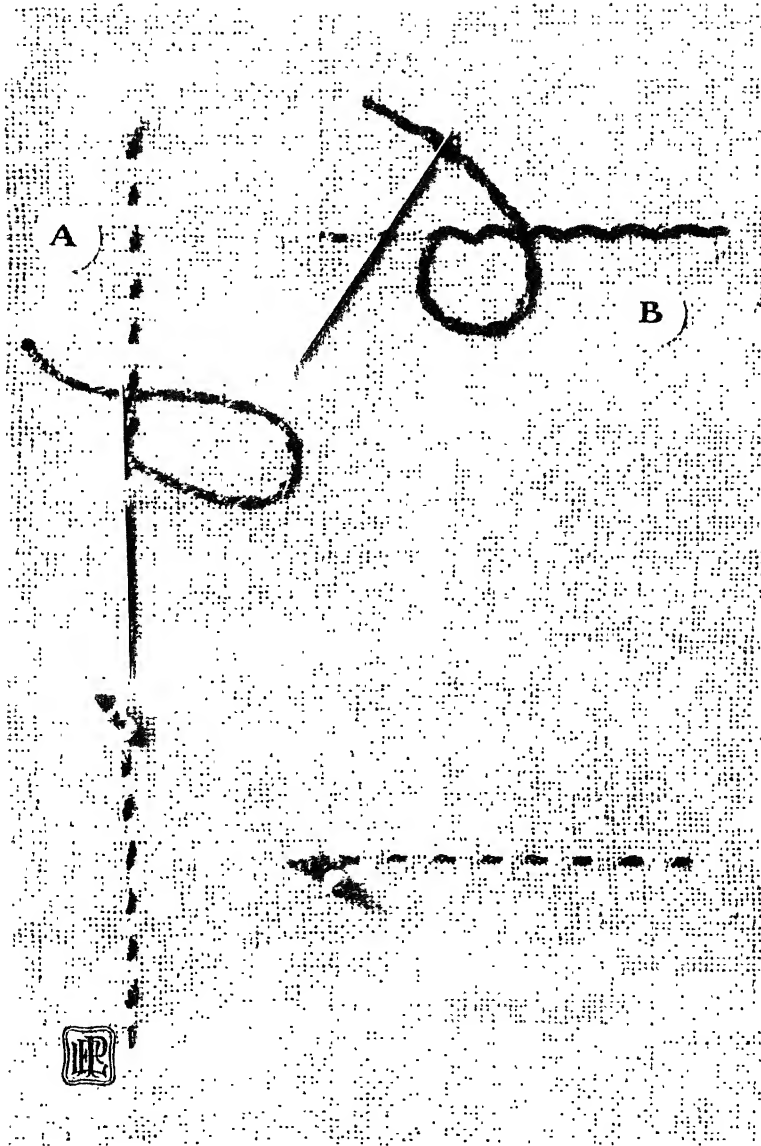
The **stitches** are shown above in progress of working, and sometimes as a filling, whilst below the reverse side is shown.

A **bead** is used to mark the beginning of the thread.

The **lower edge** of each illustration represents the **edge of the stuff** nearest the worker when it is held in a normal position. The diagram, therefore, shows the direction in which the stitch should be worked ; whether upwards, downwards or across the material.

The **names** given are selected from those in popular use, and most accurately describe distinctive features or origin.

The **names of countries** indicate the localities in which the stitches have been found, but do not imply that they are only found in these districts.



A.—*Plain Running.*

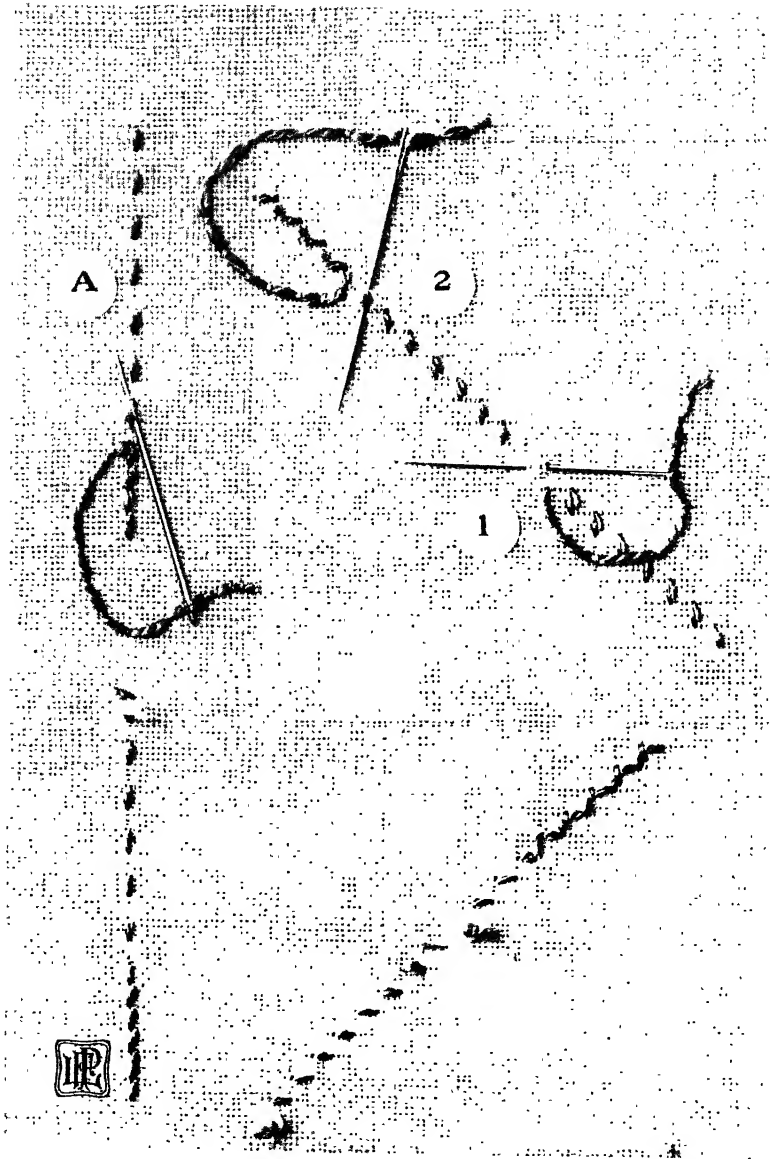
B.—*Plain Running Whipped.*

WITH ANOTHER COLOUR.

REFERENCES.

A.—COPTIC, SARACENIC, MOROCCO, PERSIA.

B.—COPTIC, SARACENIC, PERSIA.



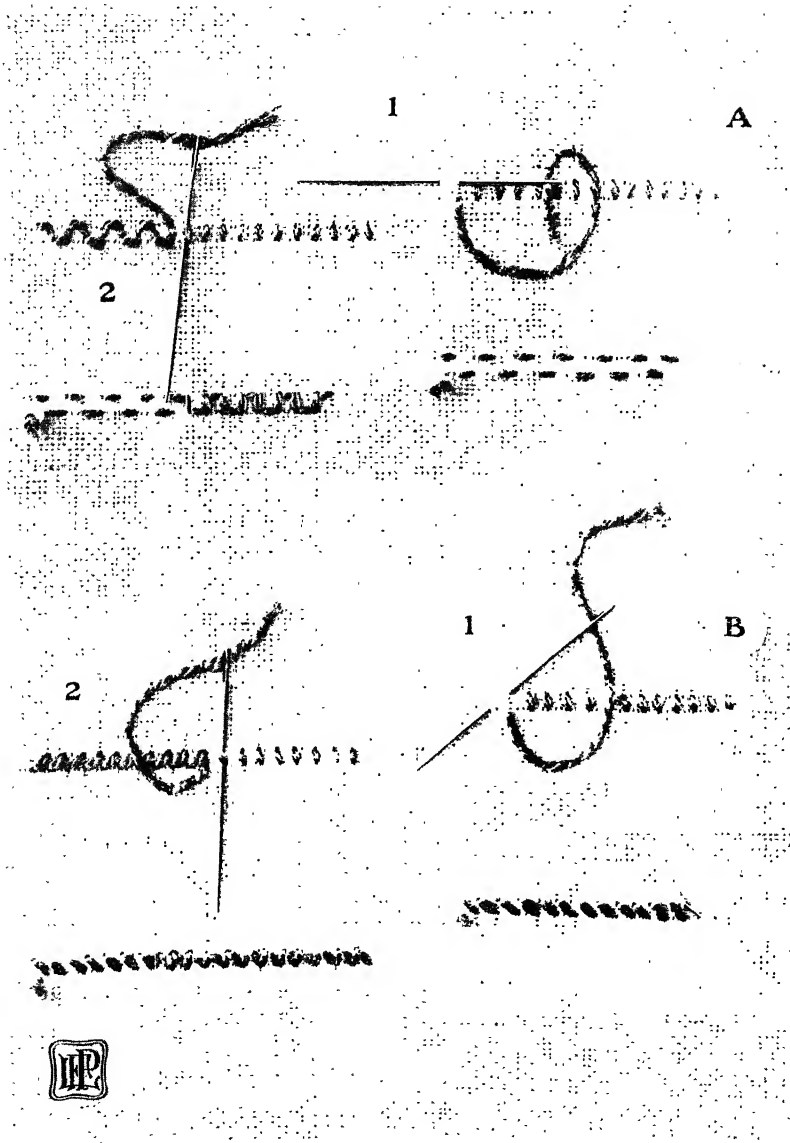
A.—*Double Running* A LINE.

B.—*Double Running* IN STEPS.

ALSO CALLED "STROKE STITCH" AND "TWO-SIDED LINE STITCH"

ALIKE BOTH SIDES. STITCH SHOWN IN TWO POSITIONS.

REFERENCES,



A.—*Double Running* AS A BATTLEMENTED LINE.

(1) OUTWARD JOURNEY.

(2) RETURN JOURNEY.

ALIKE BOTH SIDES.

B.—*Double Running* AS A BAR WITH DOG-TOOTH EDGE.

(1) OUTWARD JOURNEY.

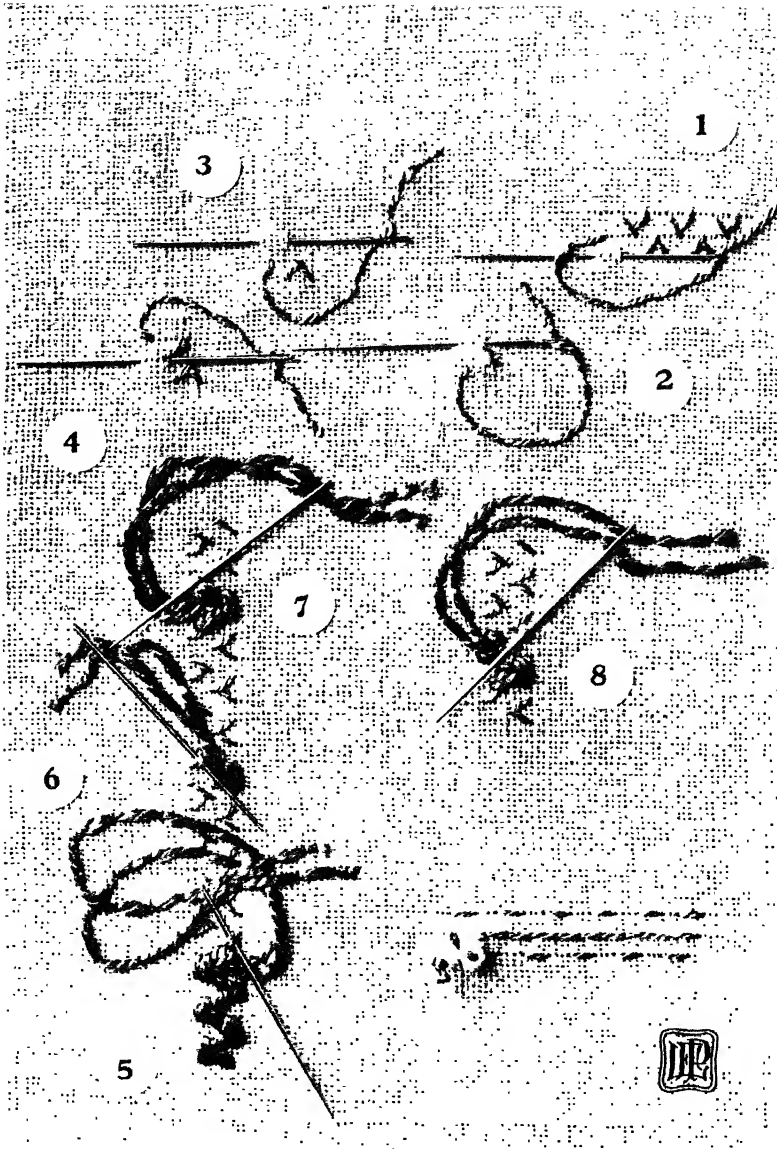
(2) RETURN JOURNEY.

ALIKE BOTH SIDES.

REFERENCES.

A.—MYTILENE, KALAMATA.

B.—MYTILENE, KALAMATA, ÆGEAN ISLANDS, COPTIC.



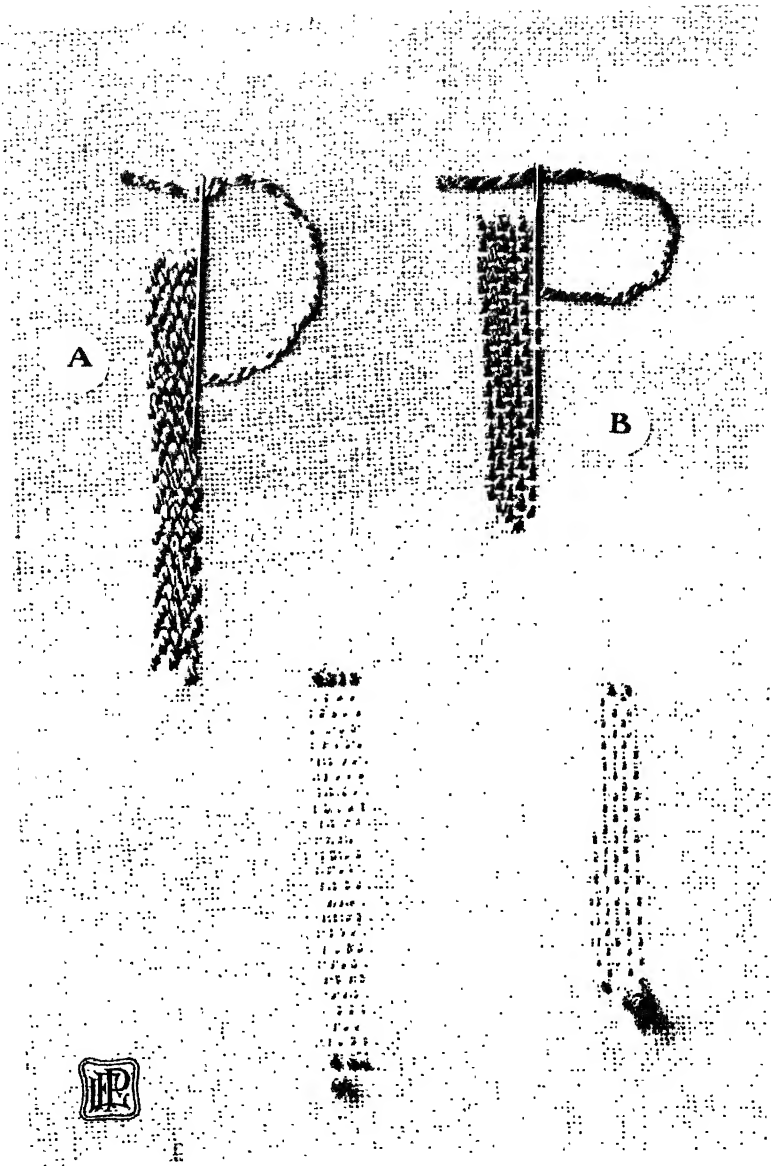
**OVERCAST STITCH on Running Wedge
Foundation.**

- (1), (2), (3) AND (4) WORKED IN THIN SILK, SHOW POSITION OF NEEDLE IN MAKING FOUNDATION—WORKED FROM RIGHT TO LEFT.
- (5), (6), (7) AND (8) WORKED UPWARDS, IN HEAVY SILK, TWO THREADS IN THE NEEDLE, WHICH ENTIRELY COVER THE FINE FOUNDATION.

REFERENCES.

RHODES AND THE GREEK ISLANDS.

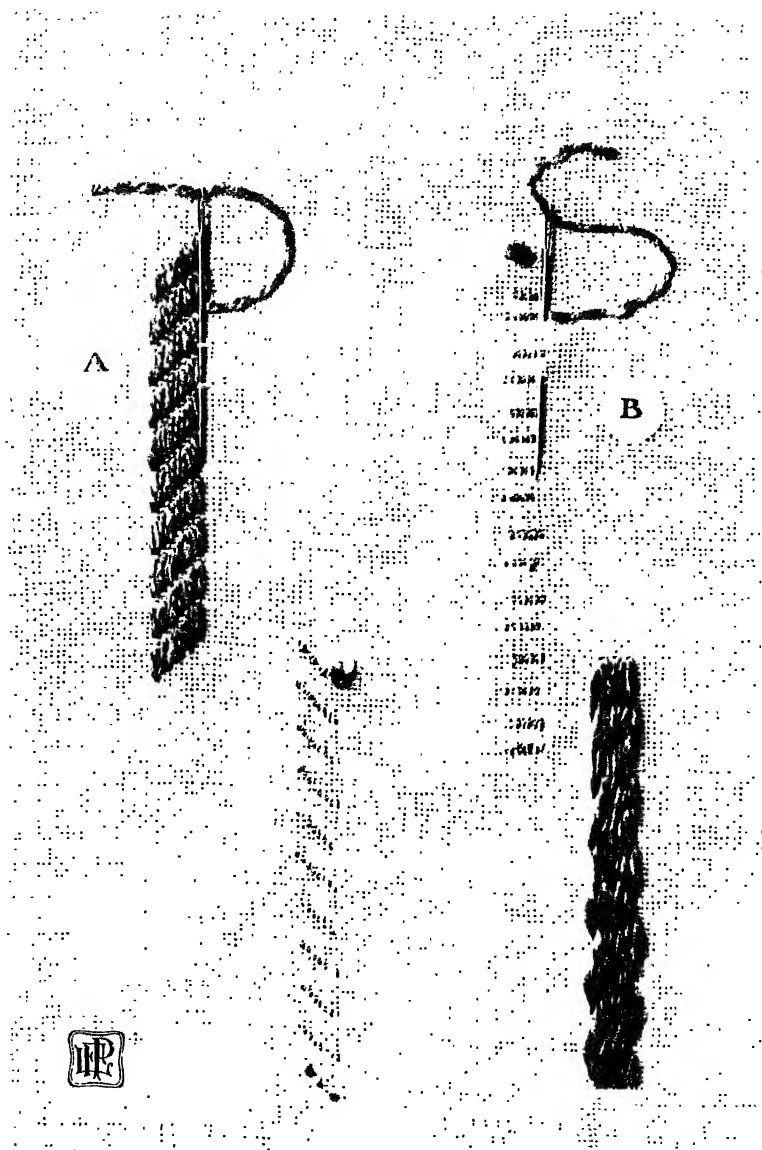
EASTERN SAMPLERS.

REGULAR SURFACE DARNING.

- A.—OVER FIVE THREADS, NEXT ROW PICK UP CENTRE THREAD.
 B.—OVER THREE THREADS NEXT ROW PICK UP THE CENTRE-THREAD.

REFERENCES.

- A.—JANINA, ANATOLIA, PERSIA, KOS, CYCLADES, TURKISH.
 B.—TURKISH, NAXOS



A.—*Surface Darning* ON THE *Diagonal*.

FOR CHEVRONS, ALTERNATELY UP AND DOWN.

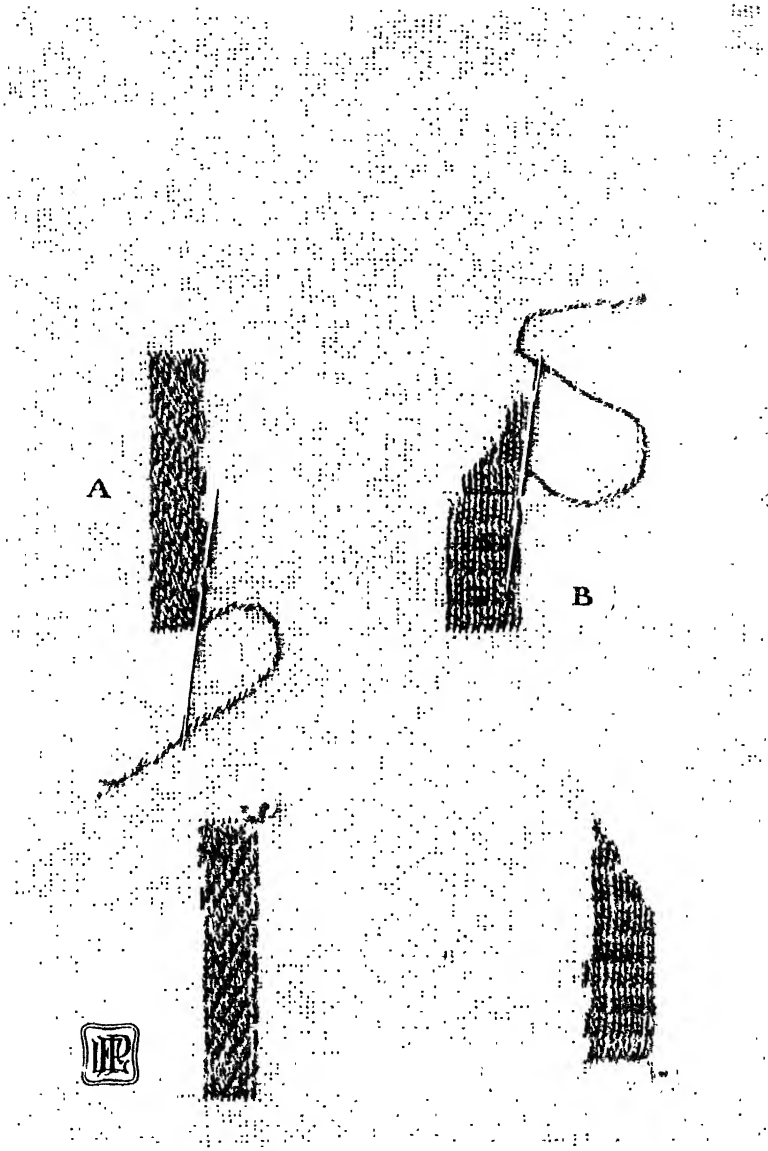
B.—*Surface Darning*.

WORKED ON THE WRONG SIDE AND LOOKS LIKE A SPLIT STITCH
ON THE RIGHT SIDE.

REFERENCES.

A.—NAXOS, PATMOS, TURKISH, JANINA, ANATOLIA, PERSIAN (BAKTIARI),
ITALY.

B.—JAÑINA.



A.—Double Darning on the Diagonal.

CALLED "*Double-Face.*" CONSISTS OF LINES OF NO. 37 PLACED SIDE BY SIDE.

EACH STITCH USUALLY GOES HALF-WAY UP THE PREVIOUS ONE.

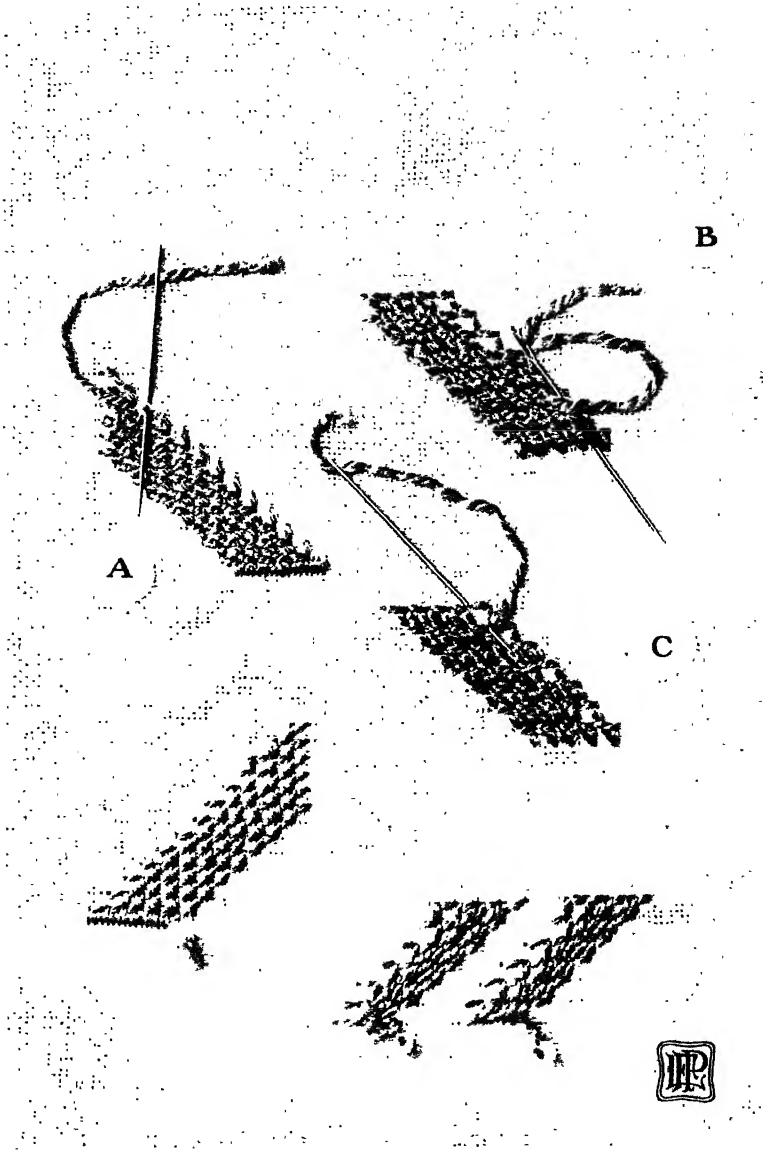
B.—Double Darning CALLED "*Pessante.*"

THE STITCHES MAY OR MAY NOT FOLLOW THE DIRECTION OF THE DRAWING; THEY COME AT THE SAME POINT IN EACH ROW AND CAUSE AN EFFECT OF LINES ACROSS THE DESIGN.

REFERENCES.

A.—JANINA, GREEK ISLANDS, TURCO VENETIAN.

B.—TURKISH, BROUSSA, PERSIA.



A.—*Two-Sided Line Stitch* OR *Steps* AS A FILLING.

B.—*Steps and Couched Diagonals* (PLATES 37B AND 34A COMBINED AS A FILLING).

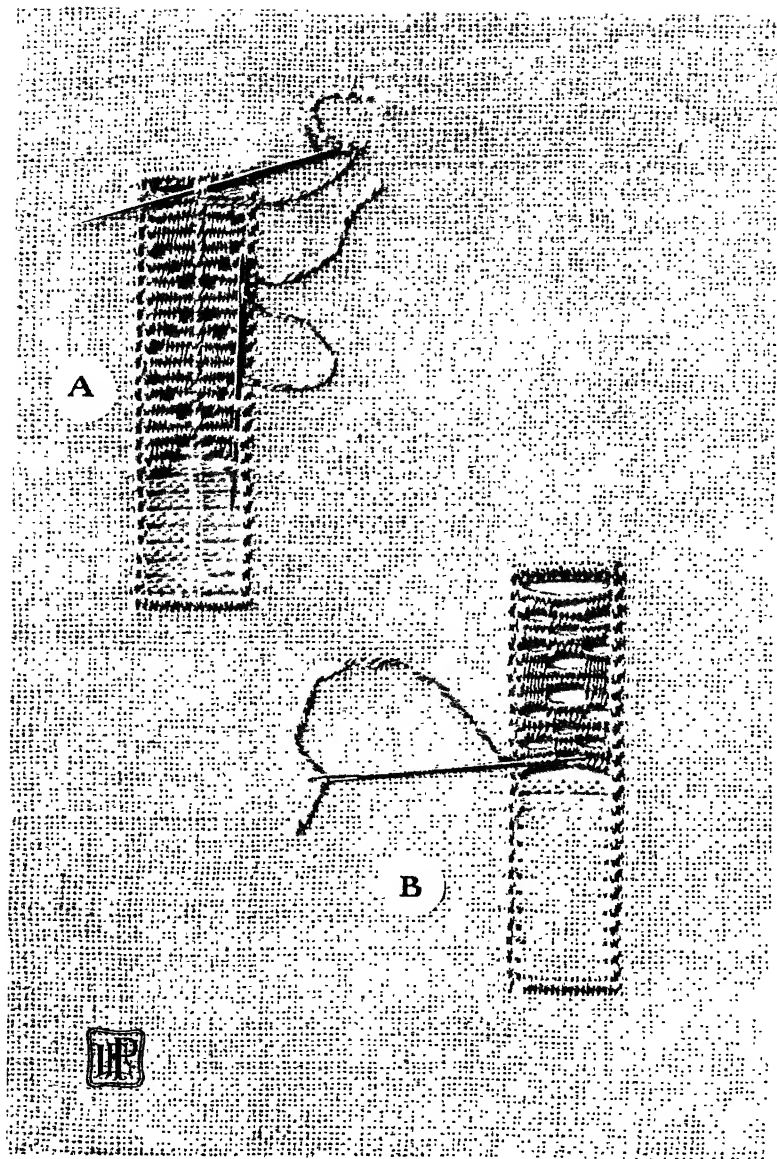
C.—STEPS AND DOUBLE-RUN DIAGONALS (PLATES 37B AND 37A).

B AND C ARE USED WHEN THE LINEN IS OPEN AND A DOES NOT COVER SUFFICIENTLY. THEY ARE ALMOST IDENTICAL IN EFFECT. C.p. PLATE 81, 13.

REFERENCES.

A.—MACEDONIA, ANATOLIA.

B. AND C.—ANATOLIA JANINA, GREEK ISLANDS, MACEDONIA.



WEAVING BORDERS *with Hemstitched Edge.*

A.—STRAIGHT DOUBLE RUN.

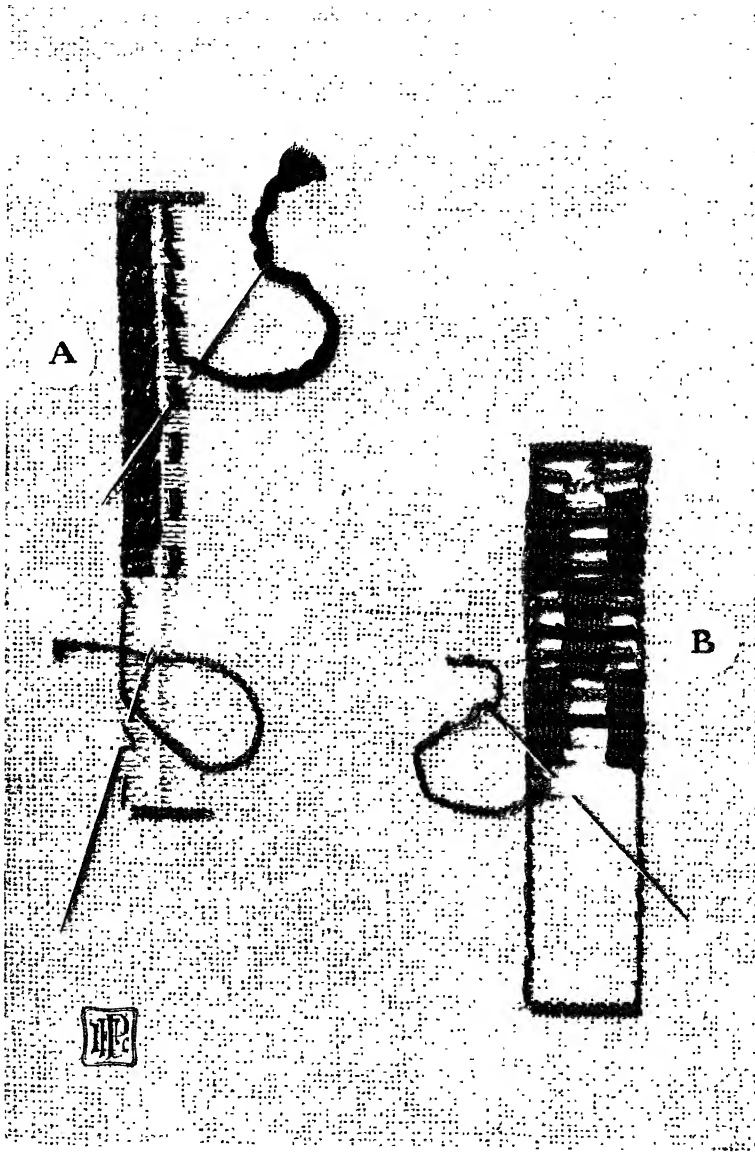
NOTE THE THREADS LEFT IN THE CENTRE TO HELP WITH THE SPACING.

B.—ALL THREADS WITHDRAWN.

NOTE THE METHOD OF TRAVELLING TO COMPLETE THE LAST GROUP, OVER TWO BUNDLES.

REFERENCES.

PERSIA, TURKISH ISLANDS, ARMENIA.



2 WEAVING BORDERS *with Double-run Edge.*

A.—TWISTED DOUBLE RUNNING.

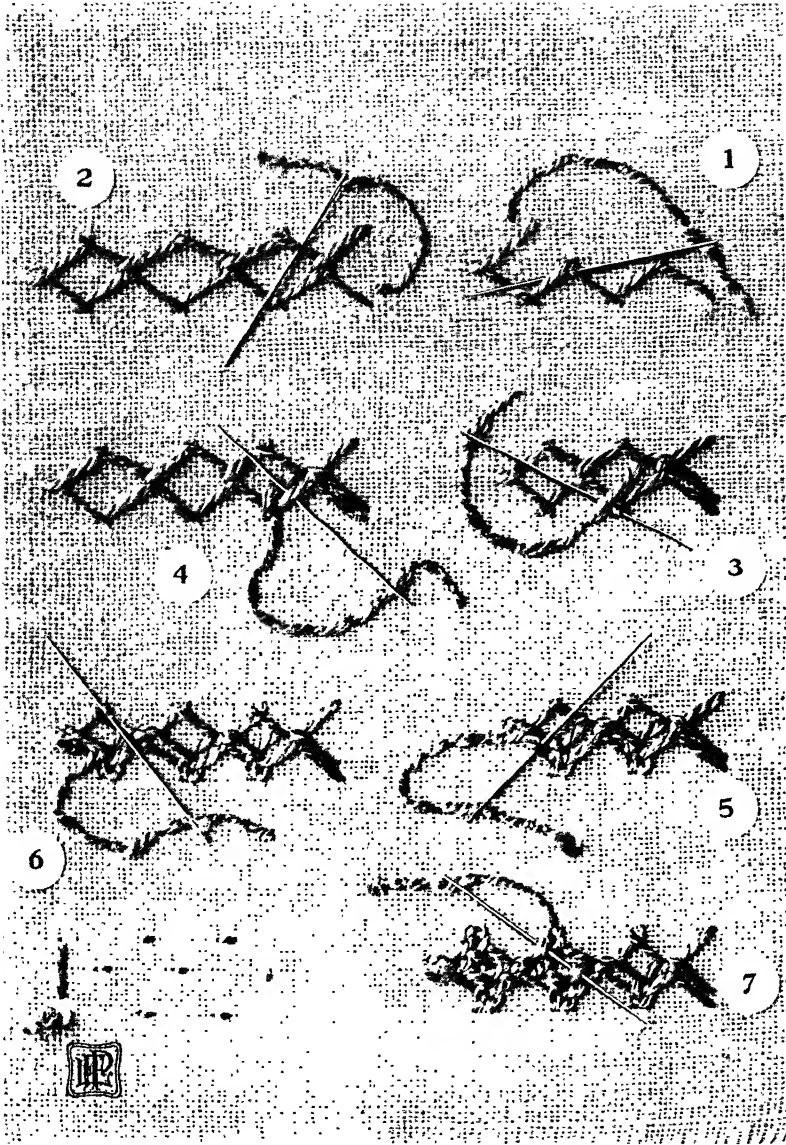
NOTE THE DIRECTION OF THE WEAVING NEEDLE TO GIVE A
TWIST IN THE RETURN RUNNING.

B.—NOTE THE TWIST IN THE RUNNING AND THE WHIPPED
OR OVERCAST SINGLE BARS.

REFERENCES.

A.—GREEK ISLANDS, TURKESTAN, PERSIA.

B.—MOORISH, COPTIC, PERSIA.

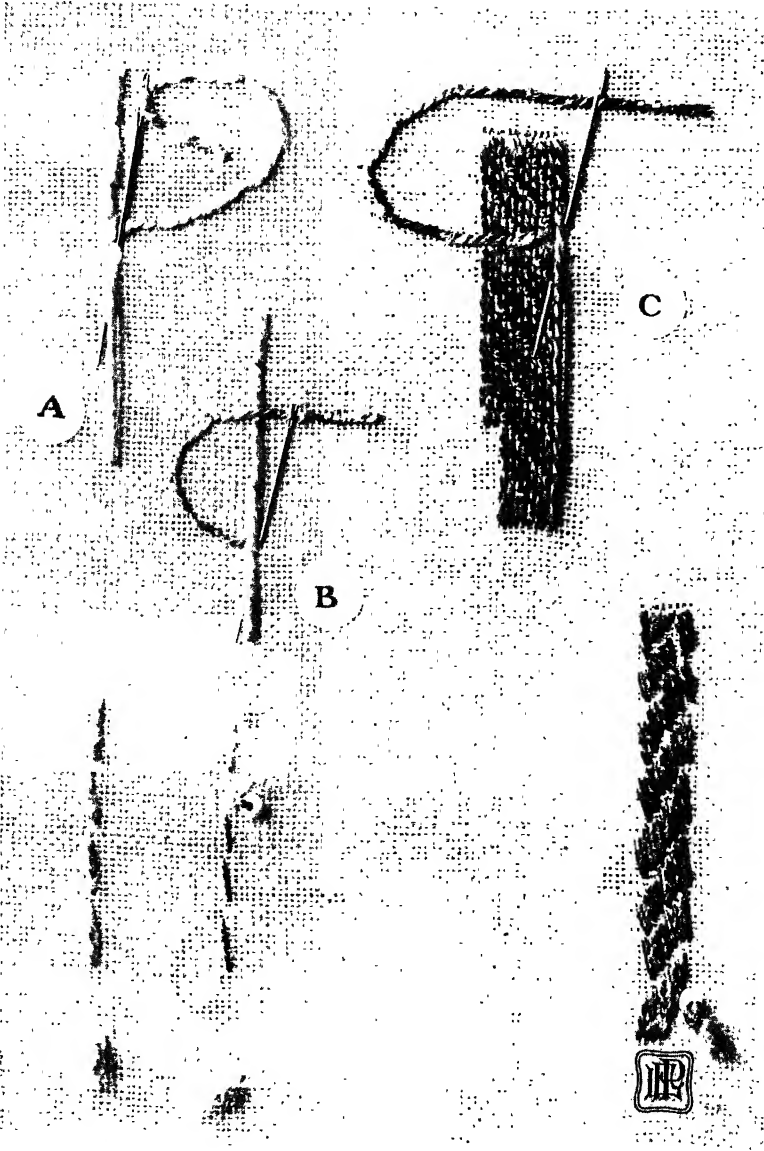


**INTERLACED BORDER on Herringbone
Foundation.**

- (1) SHOWS THE HERRING-BONE AND HOW IT LOOPS THROUGH THE FIRST ROW ON THE RETURN JOURNEY.
 (2), (3) AND (4) TO SHOW THREE SUCCESSIVE STITCHES AND DEMONSTRATE THE PRINCIPLE OF THE INTERLACING.
 THE LINE IS COMPLETED AND (5), (6) AND (7) SHOW THE RETURN AND THE INTERLACING OF THE UPPER EDGE.

REFERENCES.

DYABEKIR (ASIA MINOR), ALSO MODERN ARMENIAN, GERMAN
 XVI. CENTURY WHITE WORK.



A.—*Line Couched with Self.*

B.—*Line Couched by another Thread.*

C.—*Bokhara Stitch* (SELF-COUCHED FILLING).

NOTE THE SMALL STITCH IS LINKED INTO THE ONE IN THE PREVIOUS ROW AND THE NEEDLE SLOPES FROM UPPER RIGHT HAND CORNER IN ORDER TO COME INSIDE IT.

FRAME OR HAND WORK.

C.P. PLATES 50, 51, 52 AND 53 PATTERN COUCHING.

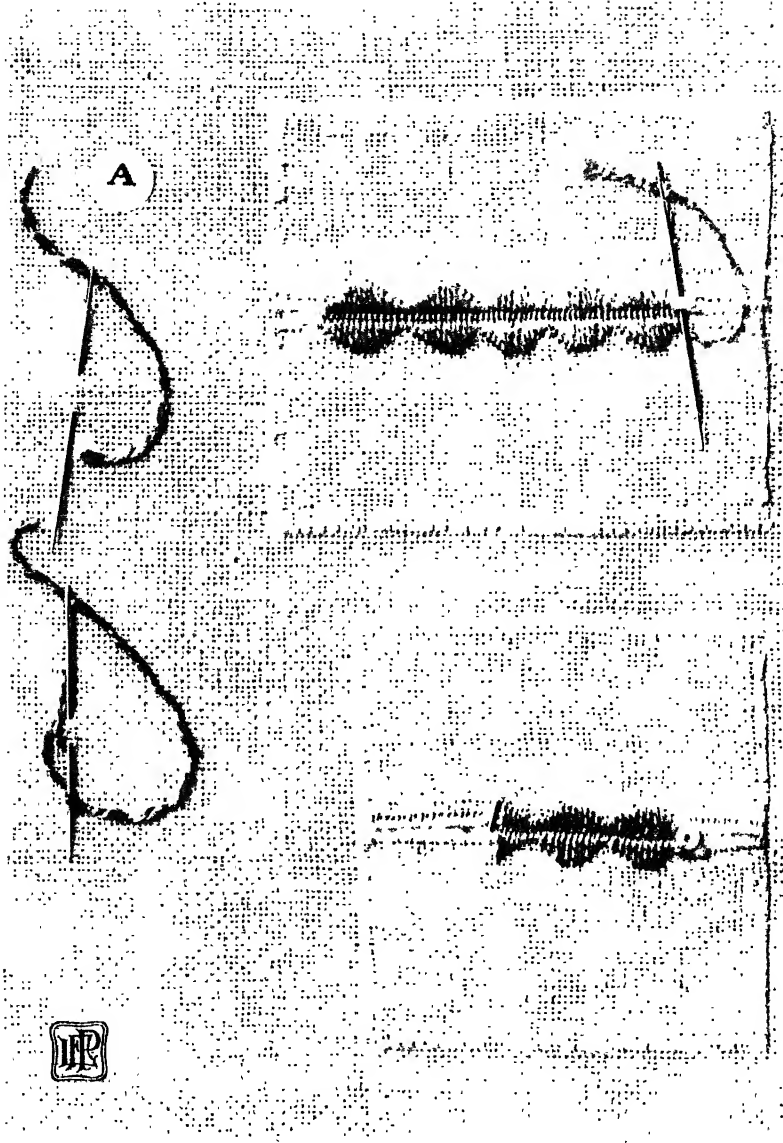
REFERENCES.

A.—COPTIC, TURKISH, PERSIAN, ETC.

B.—TURKISH.

C.—BOKHARA.

C.P. ENGLISH SAMPLERS. PLATE 14. LAID ORIENTAL.



A.—POSITIONS (1) AND (2) OF NEEDLE IN *Oriental Stitch*.
SEE ENGLISH SAMPLERS, PLATE 13.

B.—*Bead-Like Join* FOR SELVEDGES.

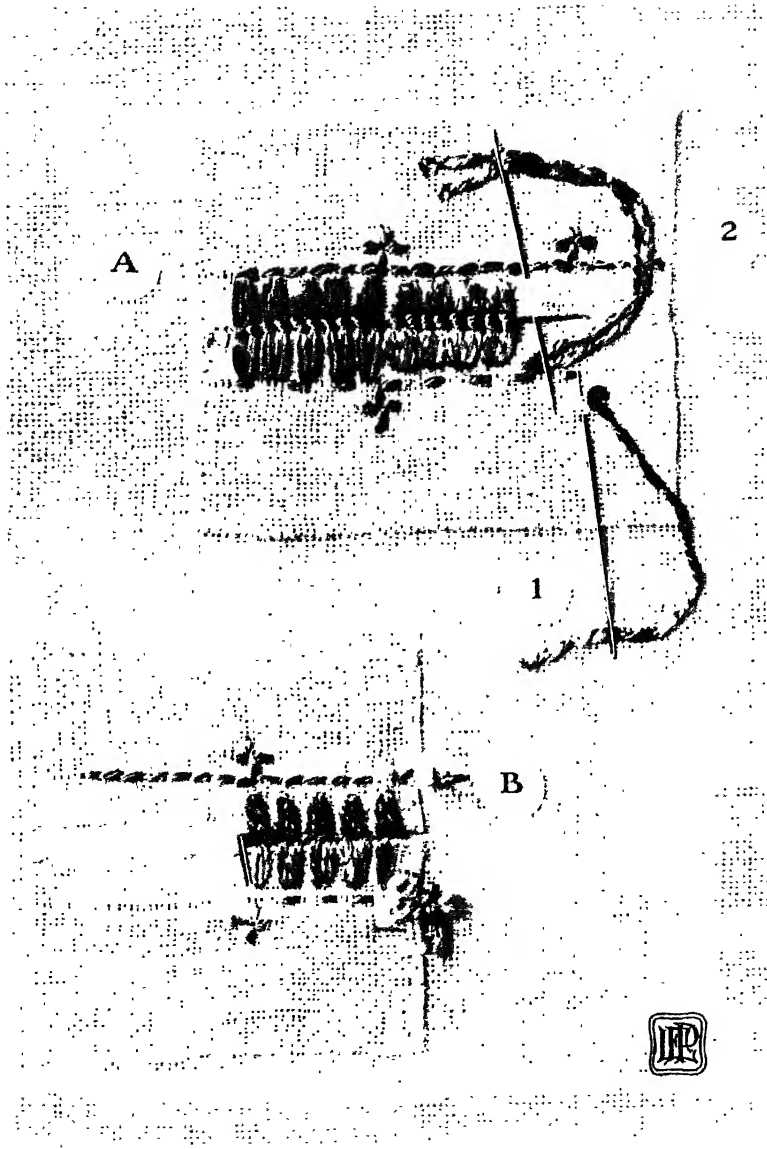
DONE IN ORIENTAL STITCHES OF INCREASING AND DECREASING LENGTH.

THE STITCH AT THE NARROW END OF THE DIAMOND OR BEAD,
NEVER COVERS LESS THAN TWO THREADS AT EACH SIDE.

REFERENCES.

A.—TURKISH, JANINA, CRETE.

B.—TURKISH GARMENTS FROM ASIA MINOR, GREEK ISLANDS.



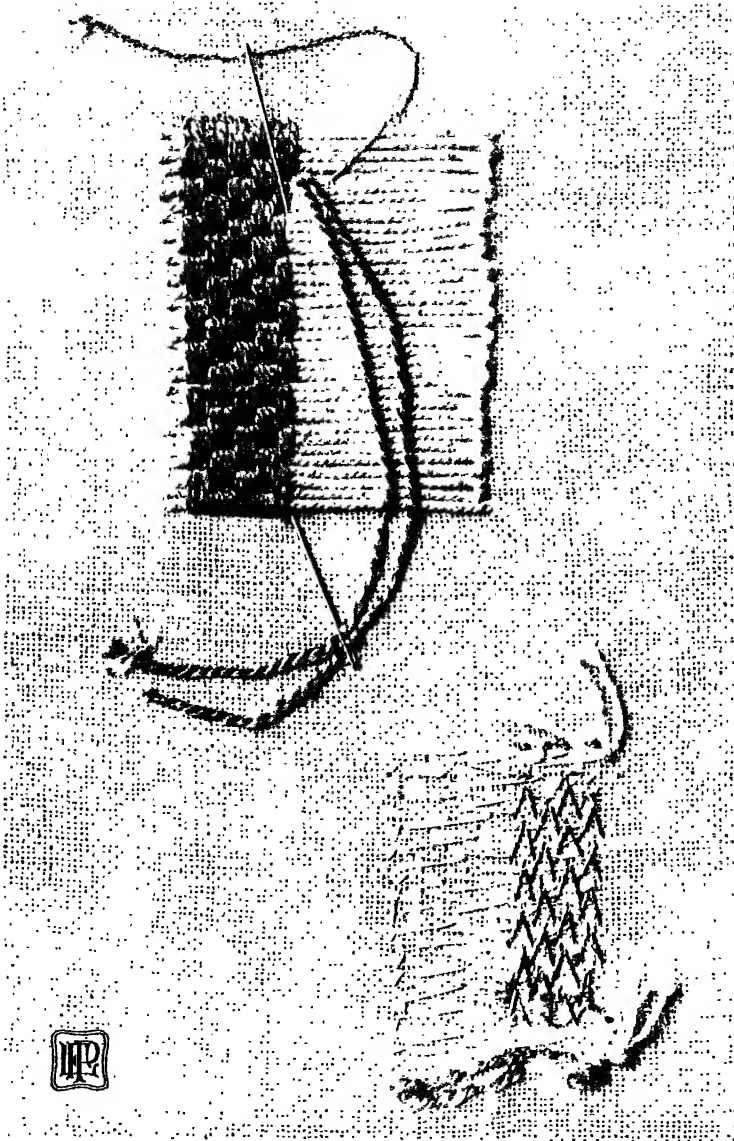
Join for Selvedges.

IN ORIENTAL STITCH AND DOUBLE RUN LINES.

TO MARK THE WIDTH FIRST DOUBLE RUN (PLATE 37) THE LINES AND CROSSES. THEN MAKE THE JOIN IN ORIENTAL STITCH (PLATE 48), USE TWO THREADS IN THE NEEDLE, WORK TWO STITCHES INTO THE SAME HOLE AND THEN LEAVE A SPACE.

REFERENCES.

ALBANIA, GREEK ISLANDS.



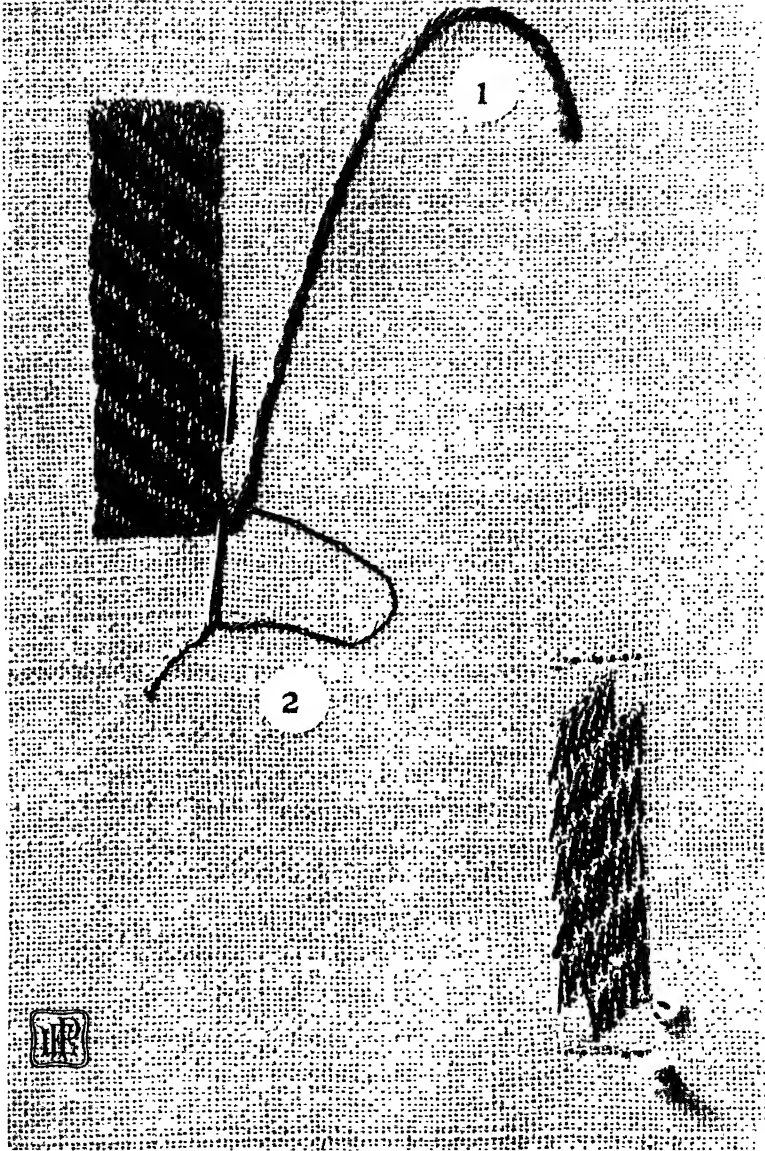
RAISED COUCHED FILLING. BASKET STITCH.

C.P. ENGLISH SAMPLERS. PLATE 29.

THE FOUNDATION CORDS MUST BE COMPLETELY HIDDEN.
FRAME WORK.

REFERENCE.

PERSIAN (GOLD WORK), TURKISH (GOLD WORK), ITALY.



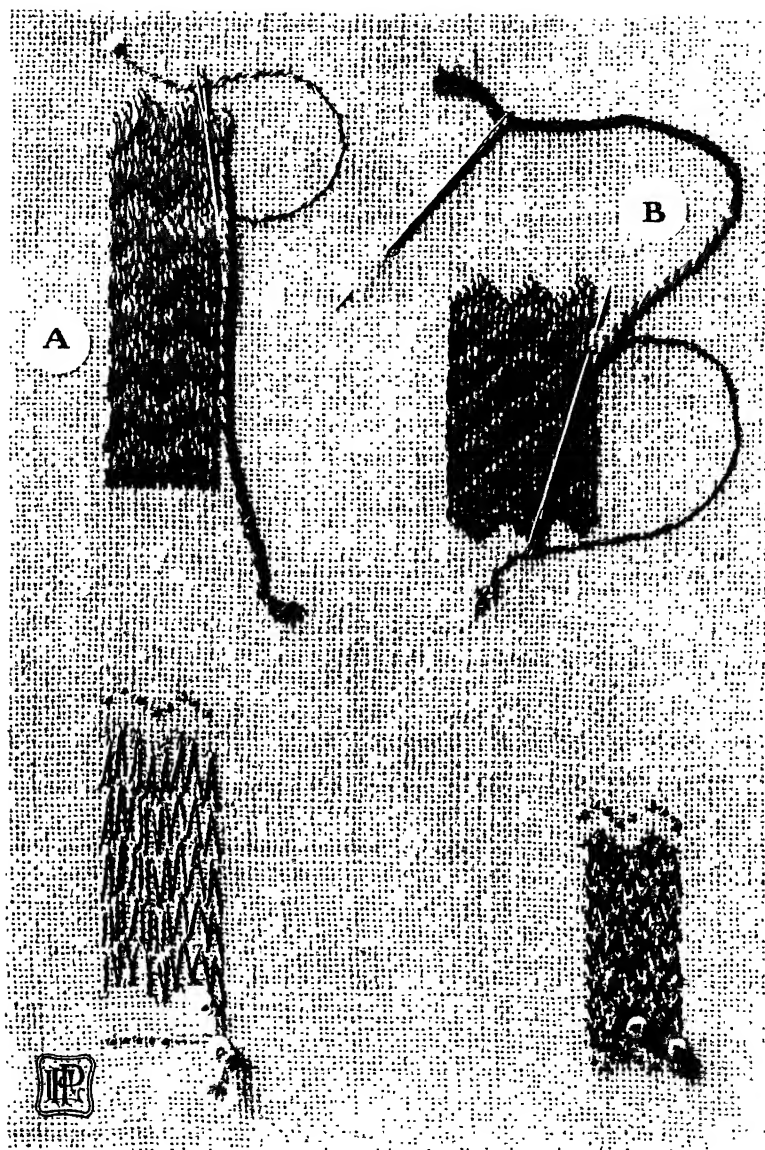
DIAGONAL COUCHED FILLING.

NOTE HOW LITTLE OF (1) THE LAID THREAD IS SEEN ON THE
REVERSE SIDE.

FRAME.

REFERENCE.

PERSIAN (GOLD WORK), PERSIAN (SILK), TURKISH.



A.—*Chevron Couched Filling.*

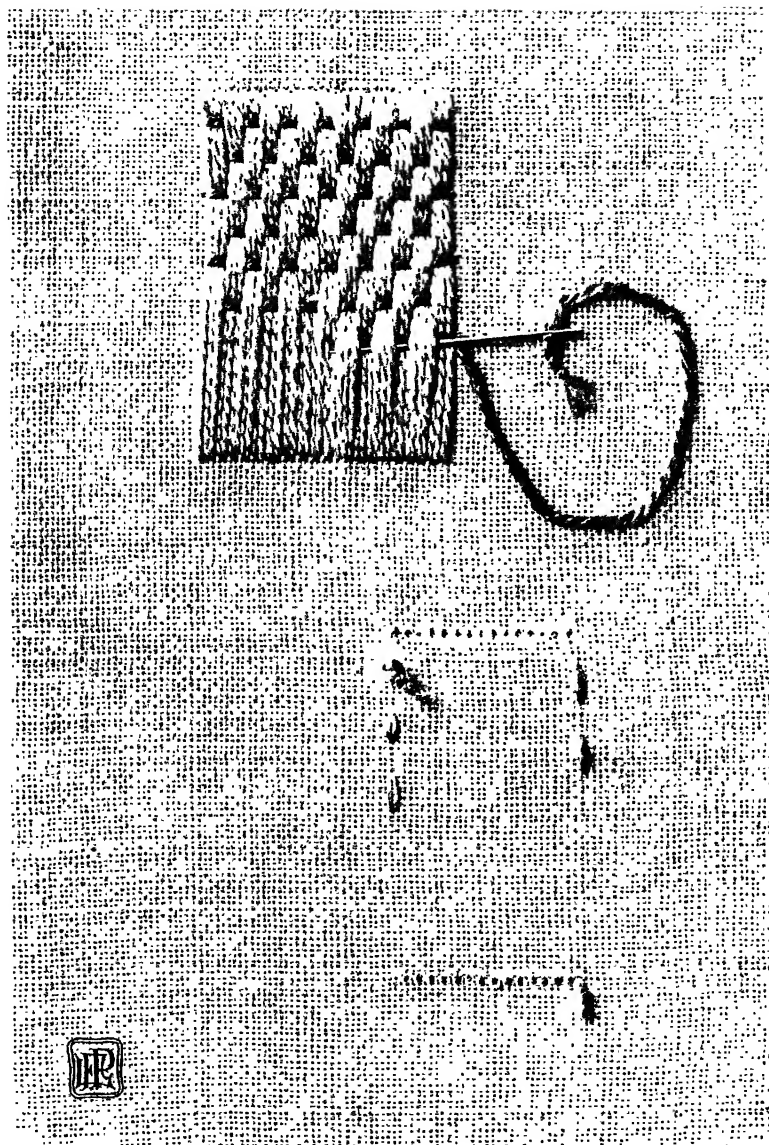
B.—*Diamond Couched Filling.*

REFERENCES.

A.—PERSIA.

B.—PERSIA, TURKEY.

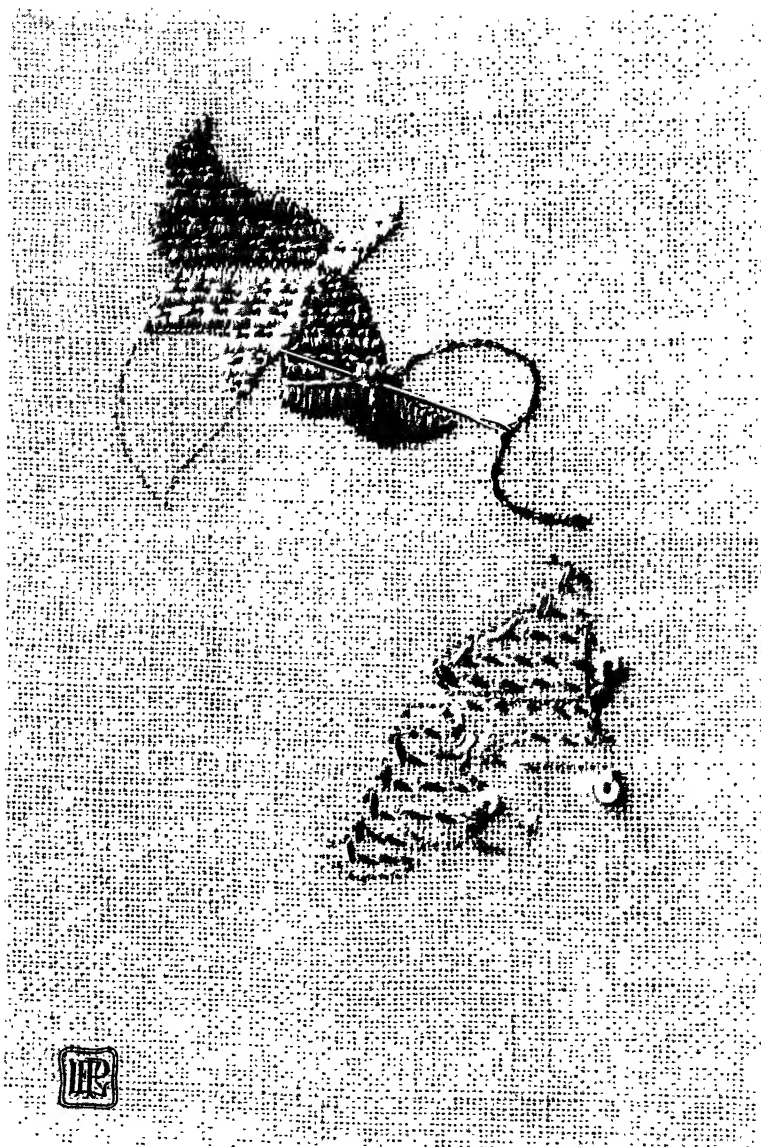
C.P. OTHER COUCHED FILLINGS. ENGLISH SAMPLERS
 PLATE 18 LAID AND COUCHED IN SCALES, PERSIA.
 PLATE 21 LAID AND VEINED COUCHING—PERSIA, ITALY.



LAID AND DARNED IN SQUARES.

REFERENCES.

PERSIA, TURKEY, ENGLAND.



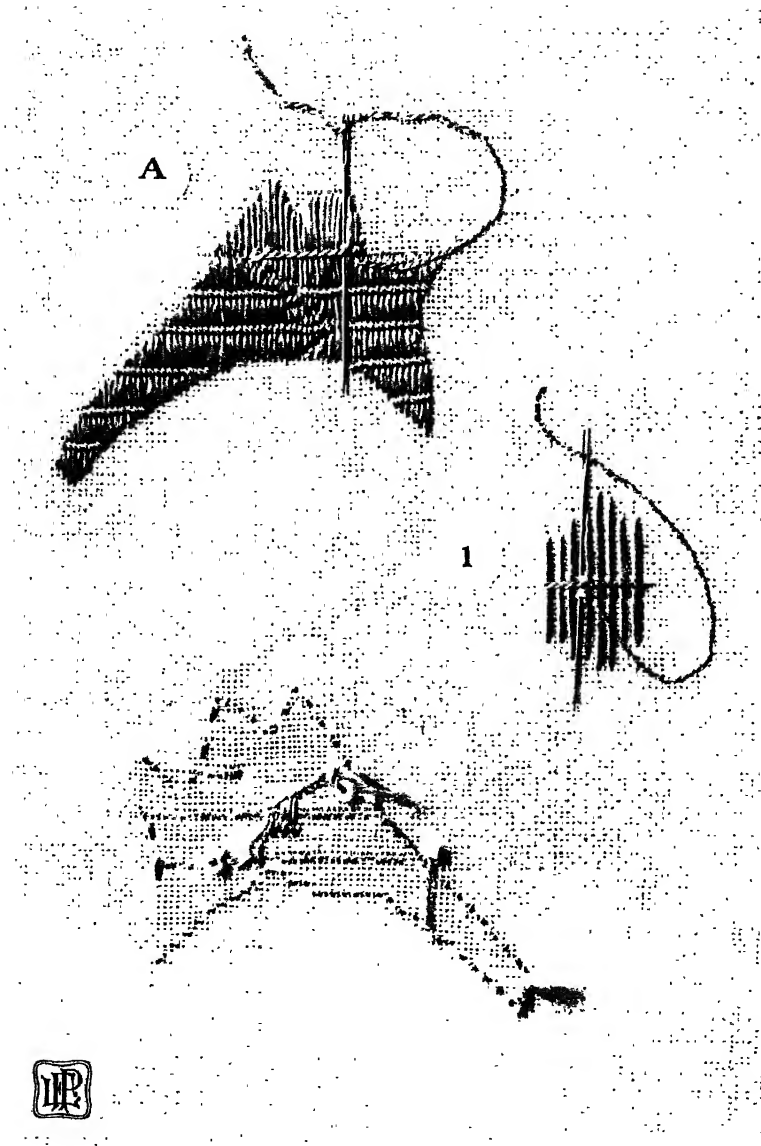
Filling. Laid and Couched by a Couched Line.

CALLED IN THE EAST "*Italian*" *Couching*.

FIRST LAY THE GROUND, THEN A THREAD IS LAID ACROSS AND COUCHED INTO PLACE BY SMALL STITCHES, BEFORE THE NEXT THREAD IS LAID (C.P. PLATE 47A).

REFERENCES.

ITALY, SPAIN, PORTUGAL, INDO-PORTUGUESE WORK, ALGIERS, MACEDONIAN (CALLED "MANTARLE" WORK), ANALOLIA, ASIA MINOR (FROM PERGAMON AND TRYLIA), PERSIA.



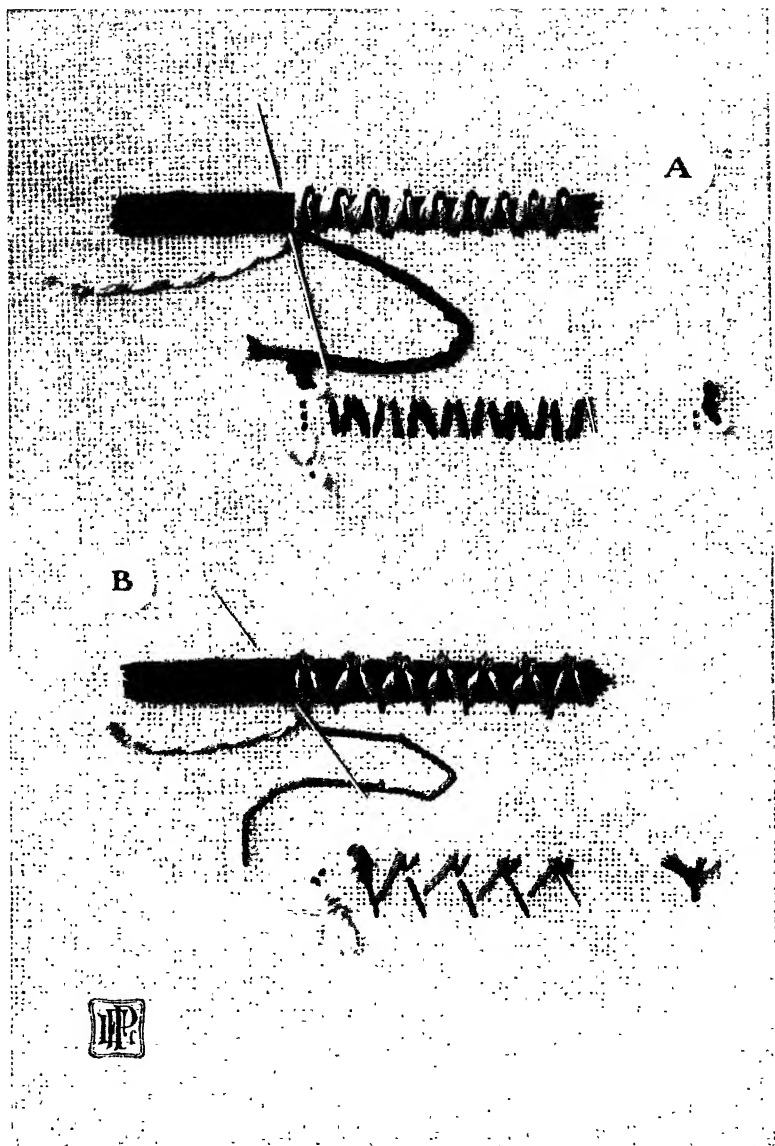
PERSIAN COUCHED FILLING.

(1) SHOWS METHOD IN A LARGE DIAGRAM.

THE SMALL OVERCASTING STITCHES COME OVER THE LAID
THREAD BETWEEN EACH UPRIGHT THREAD.

REFERENCE.

PERSIA ONLY.

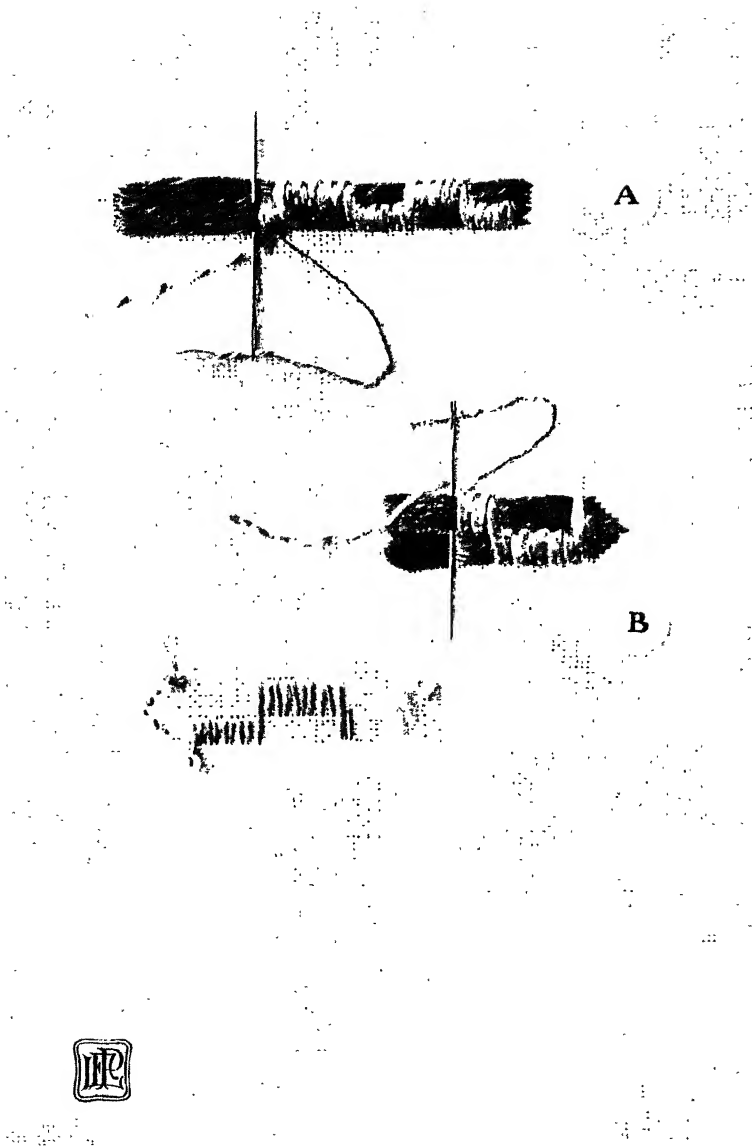


TWO PERSIAN COUCHED BORDERS.

THESE BORDERS ARE OFTEN USED TO TAKE THE PLACE OF A
BRAID OR FANCY EDGINGS.

REFERENCE.

PERSIA.



PERSIAN COUCHED BORDER.

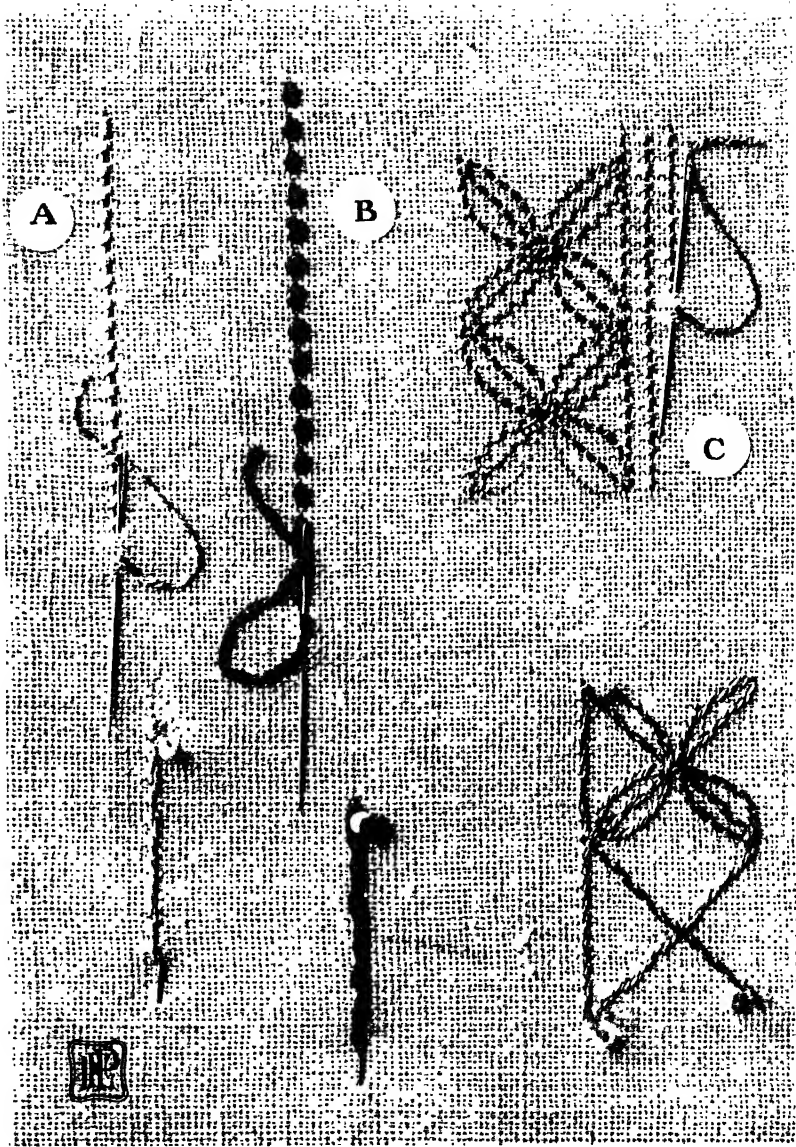
ANOTHER VARIETY. C.P. PLATE 57.

THE THREAD USED FOR COUCHING COULD BE GOLD, AS IT IS
ALL ON THE SURFACE.

B IS AN ENLARGED DETAIL.

REFERENCE.

PERSIA.

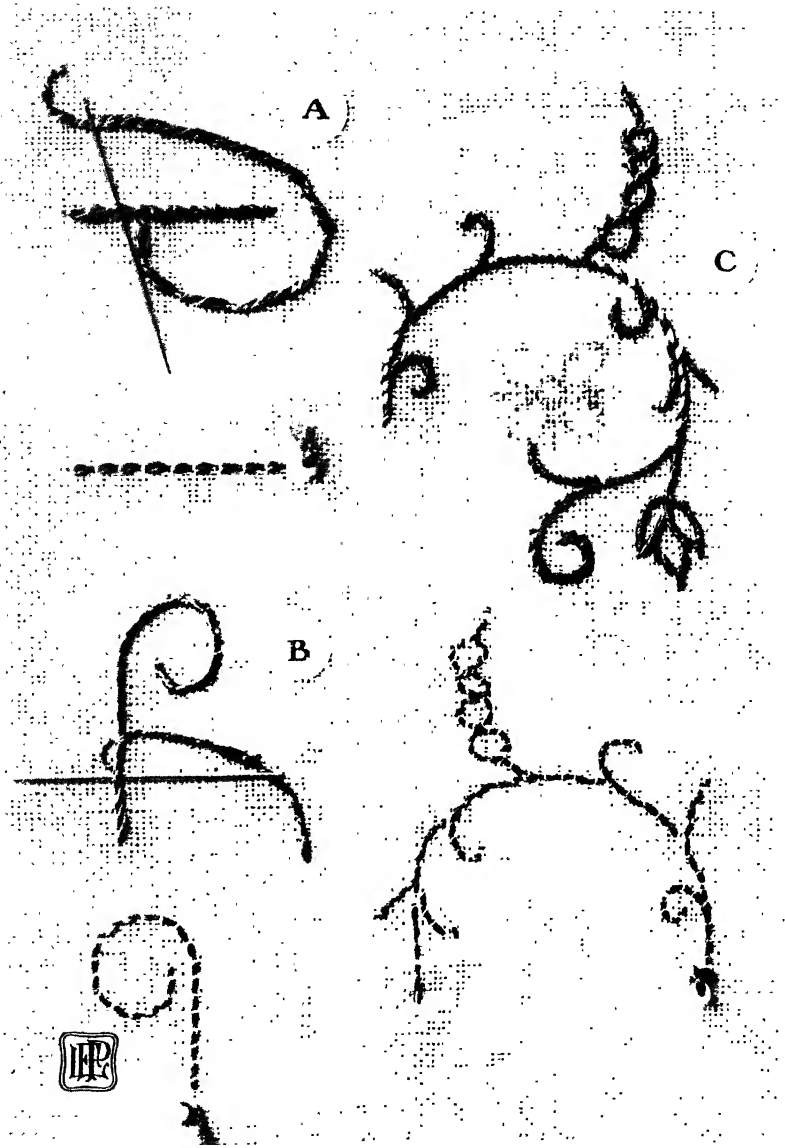


BACK STITCH.

WORKED TOWARDS THE WORKER.

- A.—BACK STITCH,
FOR OUTLINES.
- B.—BACK STITCH LINE OF SPOTS,
TWICE IN THE SAME HOLE.
- C.—BACK STITCH,
AS FOR QUILTING.

REFERENCES,
PERSIA, CRETE, BOKHARA, ITALY, ENGLISH.

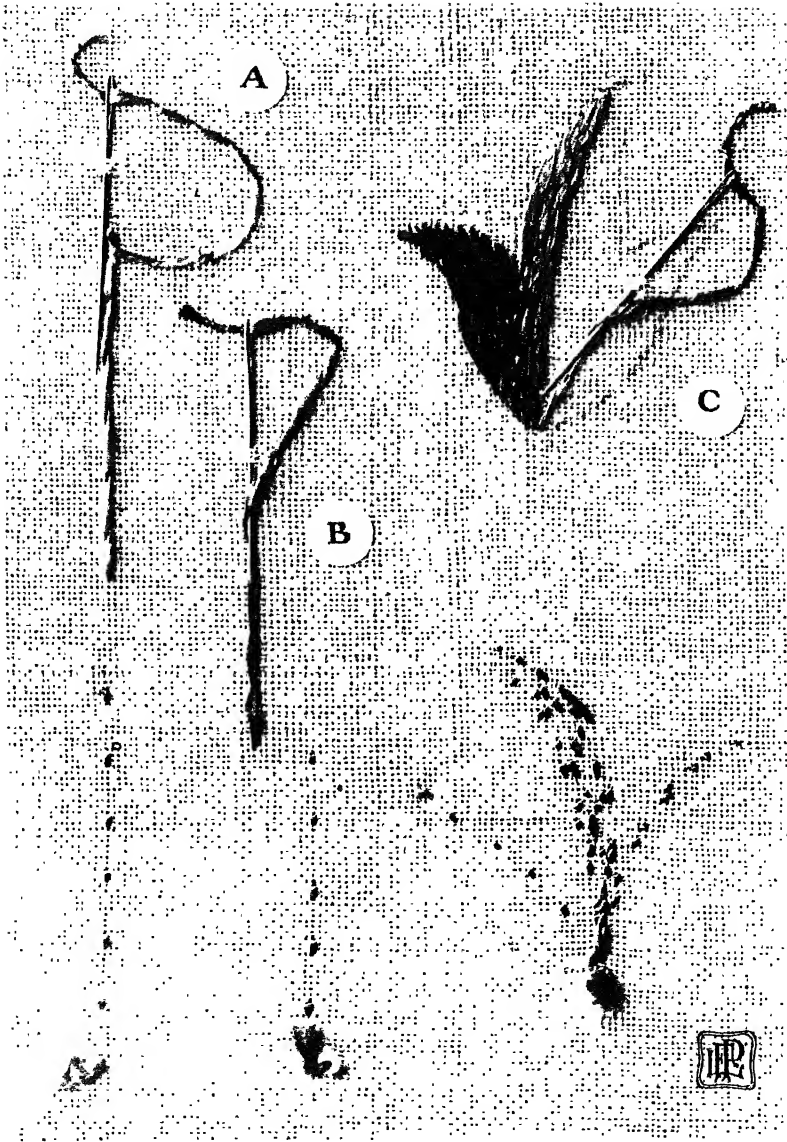


WHIPPED or OVERCAST STEM STITCH.

- A.—CLOSE STEM STITCH OVERCAST THROUGH THE DOUBLE THREADS ON THE RETURN.
- B.—A CLOSER VARIETY OF A, AS THE STITCH IN OVERCASTING PASSES UNDER THE DOUBLE AND SINGLE PLACES IN THE STEM STITCH ALTERNATELY.
- C.—DETAIL TO SHOW METHOD OF TRAVELLING; THE LIGHT THREAD IS THE LAST STAGE. NOTE NEATNESS ON THE REVERSE SIDE.

REFERENCES.

- A. AND B.—CRETE.
- A.—ITALY.



A.—*Coarse Stem Stitch* WORKED VERY OPENLY.

B.—*Split Stitch* AS A LINE.

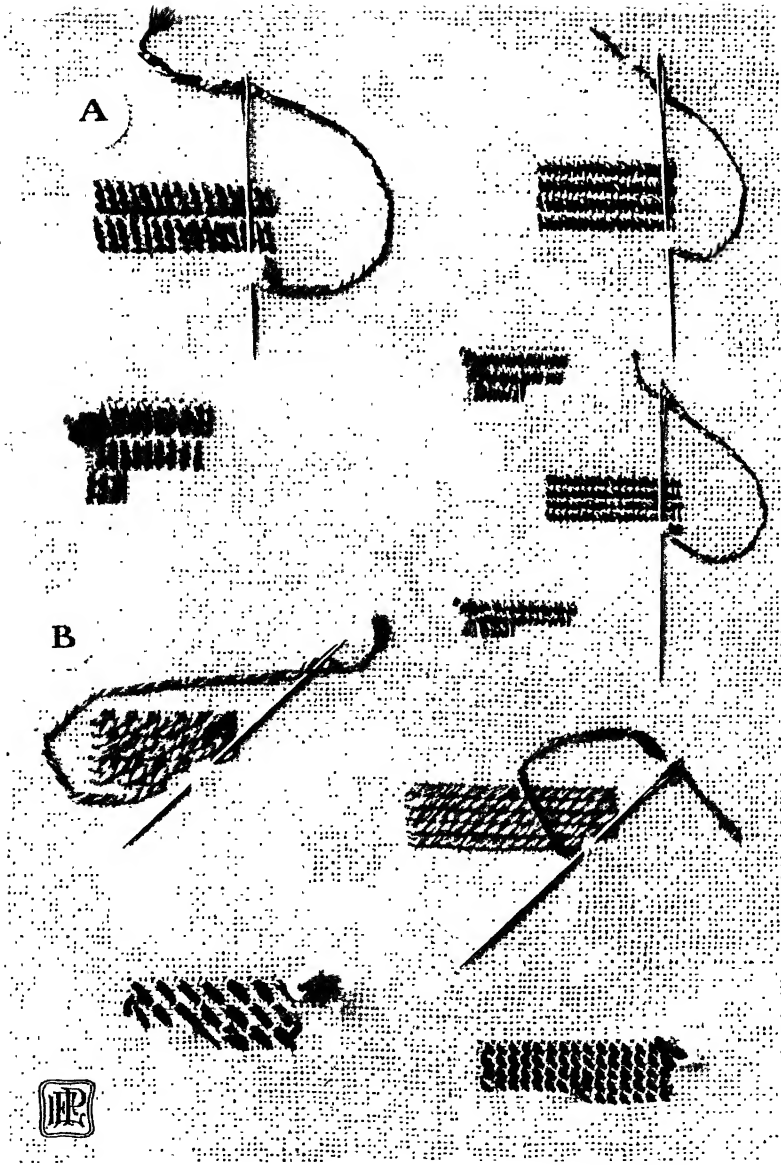
C.—*Split Stitch* AS A *Filling*.

A. AND B. DEMONSTRATE HOW EASILY B MAY BE DEVELOPED FROM A IN THE WORKING.

WORKED UPWARDS IN THE HAND, IN A FRAME UP OR DOWN.
IT IS SIMPLER IN A FRAME.

REFERENCES.

COPTIC AND SARACENIC, PERSIAN, CRETAN, ENGLISH, ITALIAN.



TENT STITCH or CUSHION STITCH.

A.—THE STITCH IS SLIGHTLY DIAGONAL ON THE RIGHT SIDE AND SLOPES OVER 1 THREAD.

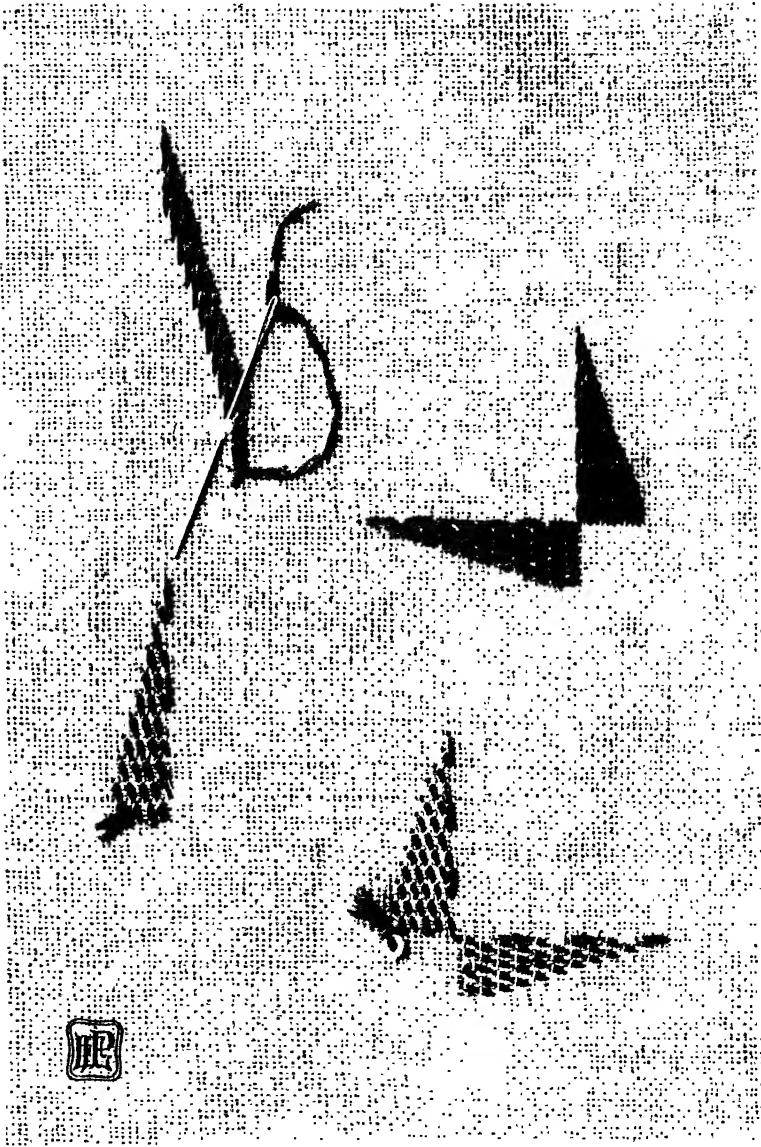
B.—THE STITCH IS A LONG DIAGONAL ON THE RIGHT SIDE AND SLOPES OVER SEVERAL THREADS.

BOTH ARE WORKED HORIZONTALLY AND ARE SHOWN ON THE LEFT IN A LARGE SCALE AND ON THE RIGHT IN THE USUAL SIZE.

REFERENCES.

A.—PERSIAN NASCKE (TROUSERS).

B.—MOROCCO, GREEK ISLANDS, MYTILENE, KALAMATA, TURKEY, PERSIA.



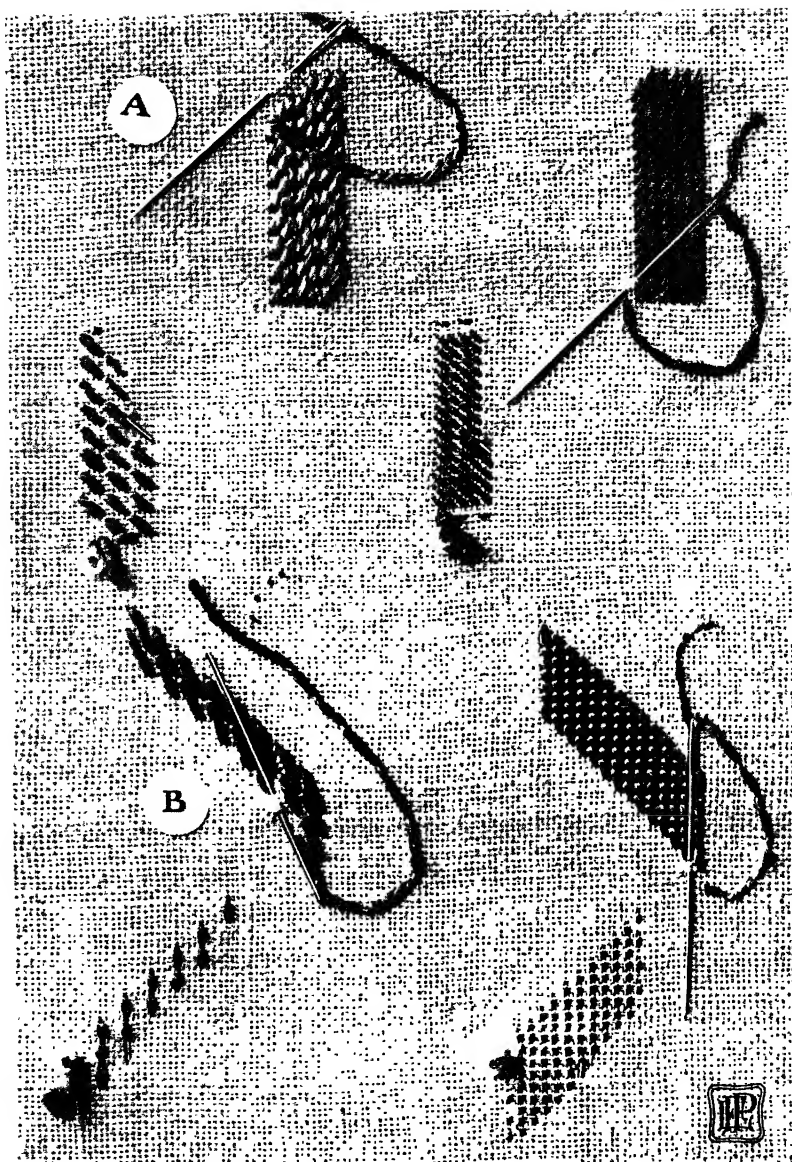
TENT STITCH.

WORKED ON THE DIAGONAL. "ALBANIAN" OR "SPREAD OUTLINE."

THE STITCH ON THE RIGHT SIDE IS STRAIGHT AND UPRIGHT.
TURN IN THE HAND TO WORK ALTERNATE LINES.
SHOWN IN ENLARGED AND USUAL SCALE.

REFERENCES.

GREECE AND ALBANIA, GREEK ISLANDS.



TENT STITCH, "Algerian."

DIAGONAL STITCH ON THE SURFACE.

A.—WORKED UPWARDS.

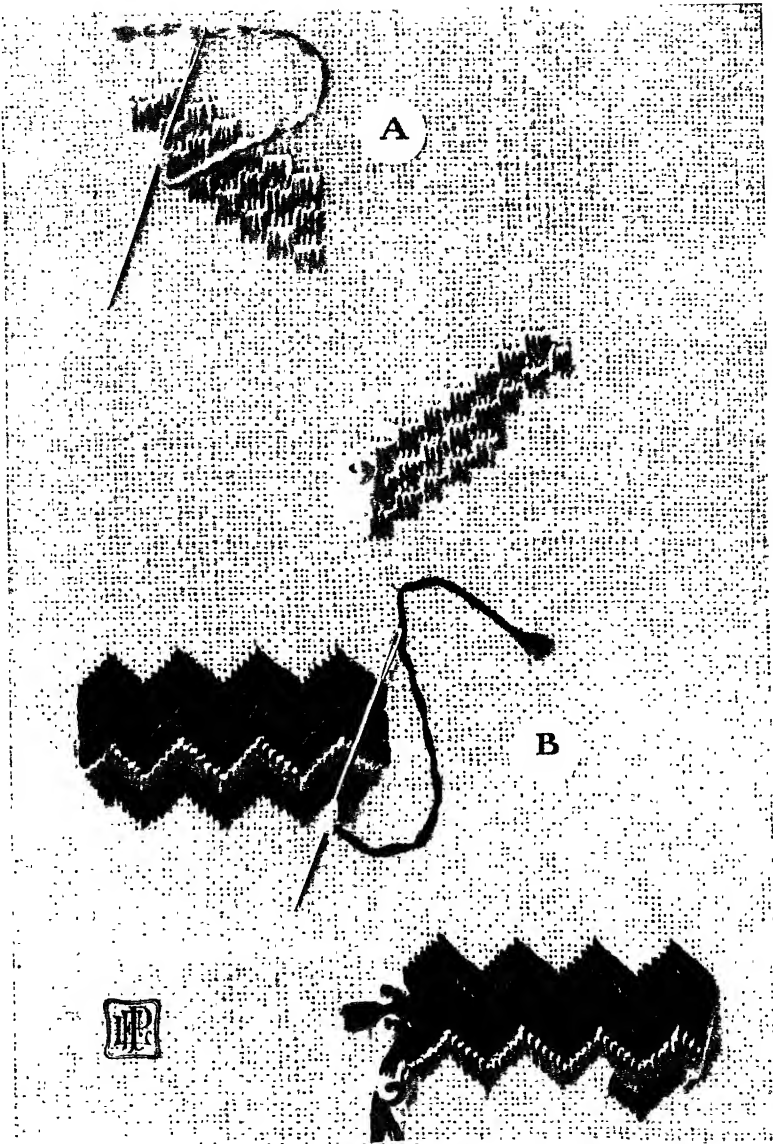
B.—WORKED ON THE DIAGONAL,
EITHER TOWARDS THE RIGHT OR LEFT-HAND CORNER, AS
THE WORKER FINDS EASIEST.

TURN THE WORK EACH ROW.

SHOWN IN LARGE SCALE ON THE LEFT AND IN USUAL SCALE
ON THE RIGHT.

REFERENCE.

ALGIERS.



GEOMETRICAL SATIN STITCHES.

A.—SATIN STITCH FILLING—SQUARES.

B.—SATIN STITCH FILLING—CHEVRONS.

EFFECT APPROXIMATELY ALIKE BOTH SIDES.

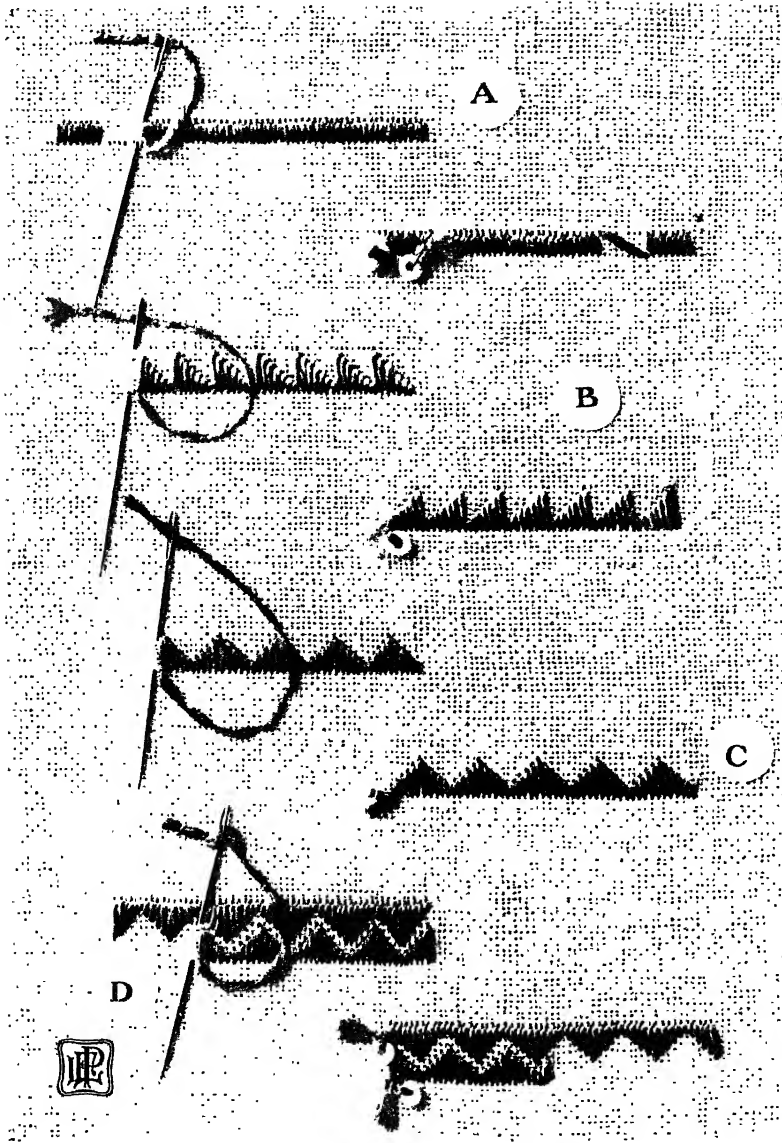
REFERENCES.

A.—ALGIERS.

B.—MYTILENE AND OTHER GREEK ISLANDS.

C.P. ENGLISH STITCHES, PLATES 27 AND 29. BASKET STITCH AND BRICK STITCH.

GEOMETRICAL SATIN STITCHES ARE ALSO FOUND IN PERSIAN, TURKISH, SPANISH, CRETAN, ITALIAN WORK.

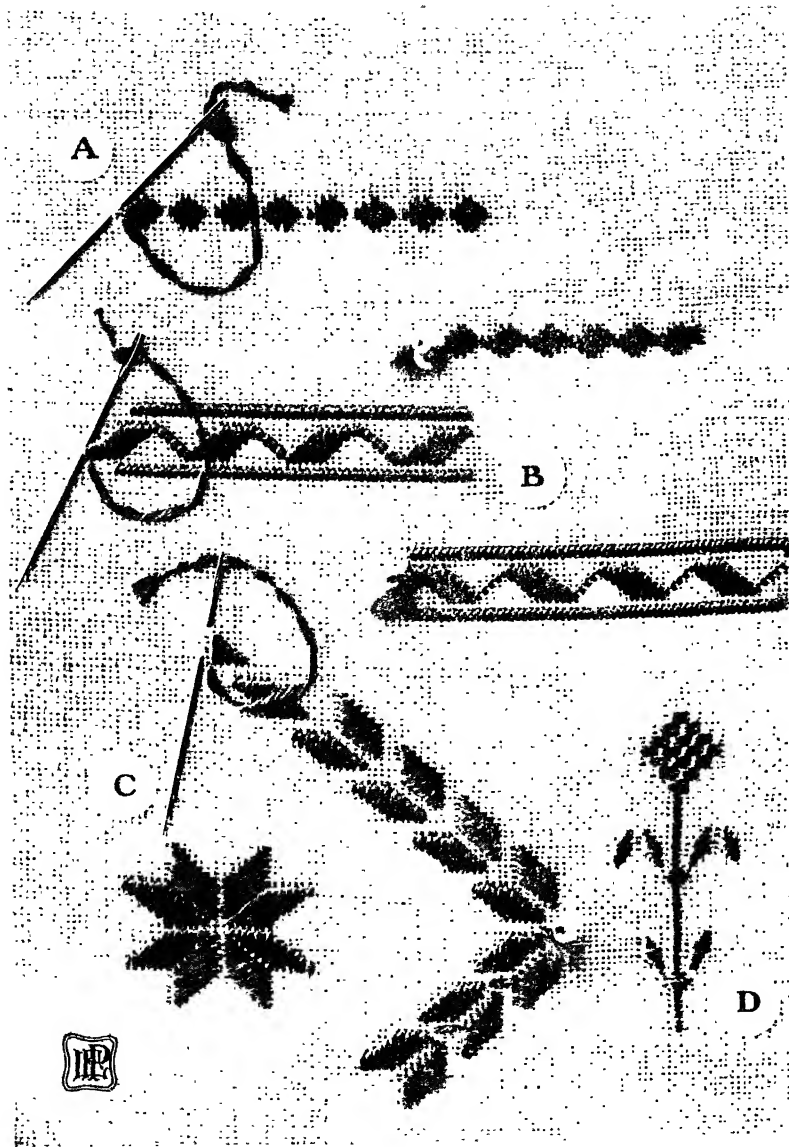


COMMERCIAL SATIN STITCH BORDERS.

- A.—Line in two colours.
- B.—Line with dog-tooth edge.
- C.—Line with single chevron.
- D.—Line double dovetailed chevrons.

REFERENCES.

- A.—ANATOLIA, JANINA, EGRELI, ETC.
- B.—TURKISH ISLANDS, PERSIA.
- C.—PERSIA.
- D.—PERSIA.



GEOMETRICAL SATIN STITCH in Patterns.

A.—LINE OF DIAMONDS.

B.—WAVED PATTERN.

C.—STAR AND LEAF BORDER.

(NOTE THE CHANGE IN THE DIRECTION OF STITCH).

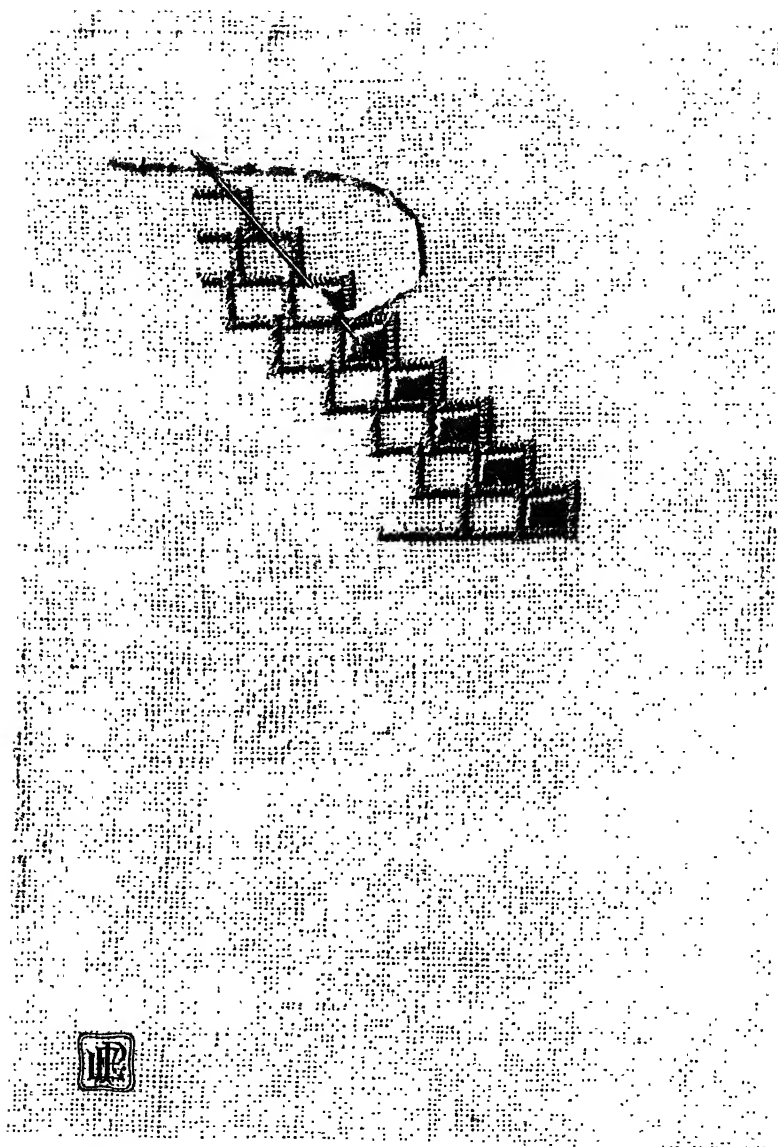
D.—DETAIL

(STITCHES-ALL IN ONE DIRECTION).

THE STITCHES INCREASE AND DECREASE IN LENGTH.

REFERENCE.

ISLANDS (MELOS, ETC.), PERSIAN (WHITE WORK).

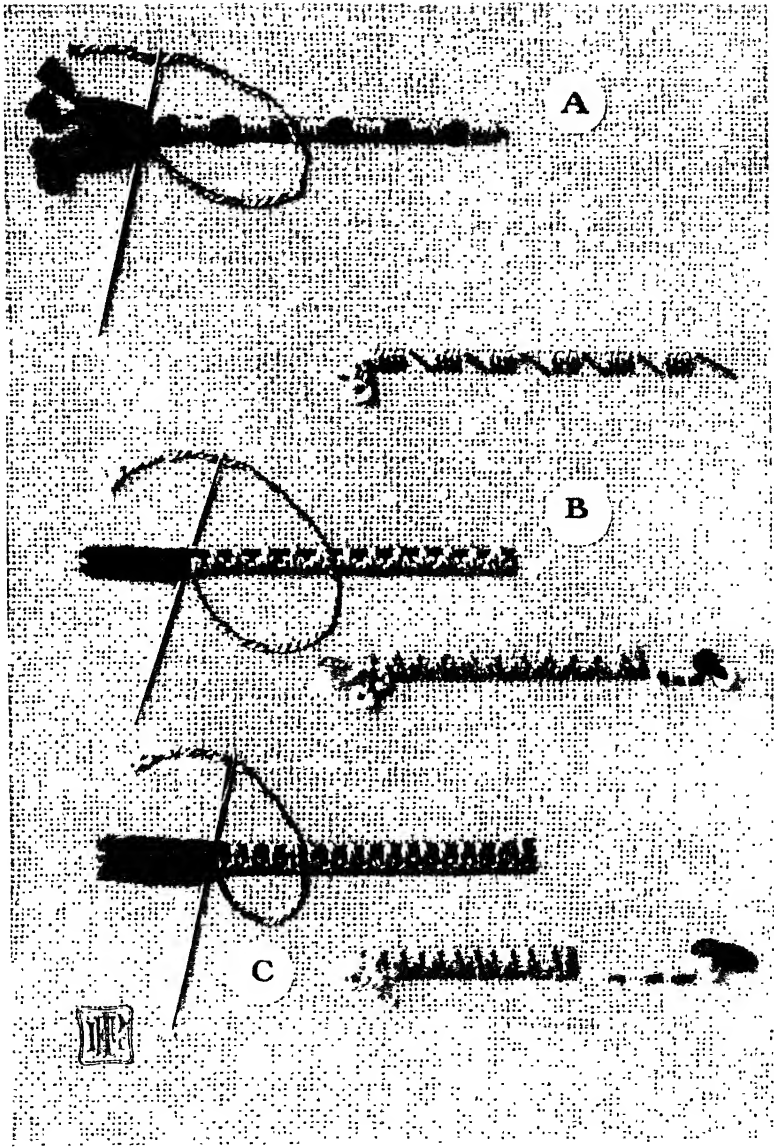


GEOMETRICAL SATIN STITCH.

FILLING FOR CORNERS, UPRIGHT AND DIAGONAL STITCHES.
THE BACK WOULD BE PRACTICALLY LIKE THE FRONT.

REFERENCE.

ASIA MINOR.



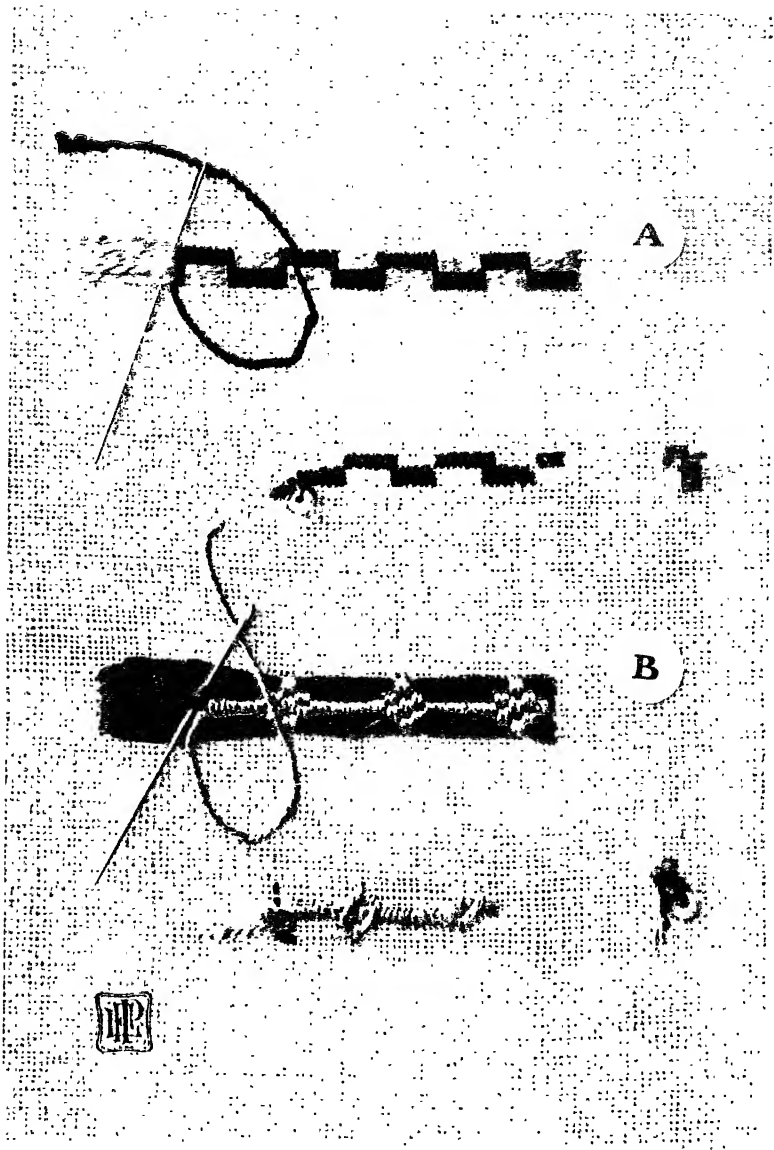
THREE SATIN STITCH BRAID-LIKE BORDERS

C.P. PLATES 57 AND 58 COUCHED BRAID-LIKE BORDERS.

- A.—THE ORIGINALLY LAID FLOSS SHOWN IN ALTERNATE BARS.
 B.—THE ORIGINALLY LAID FLOSS SHOWN BETWEEN THE CHEVRONS.
 C.—THE ORIGINALLY LAID FLOSS SHOWN BETWEEN THE DOG TOOTH.

REFERENCES.

- A.—PERSIA.
 B.—ASIA MINOR.
 C.—PERSIA.



TWO SATIN STITCH BRAID-LIKE BORDERS.

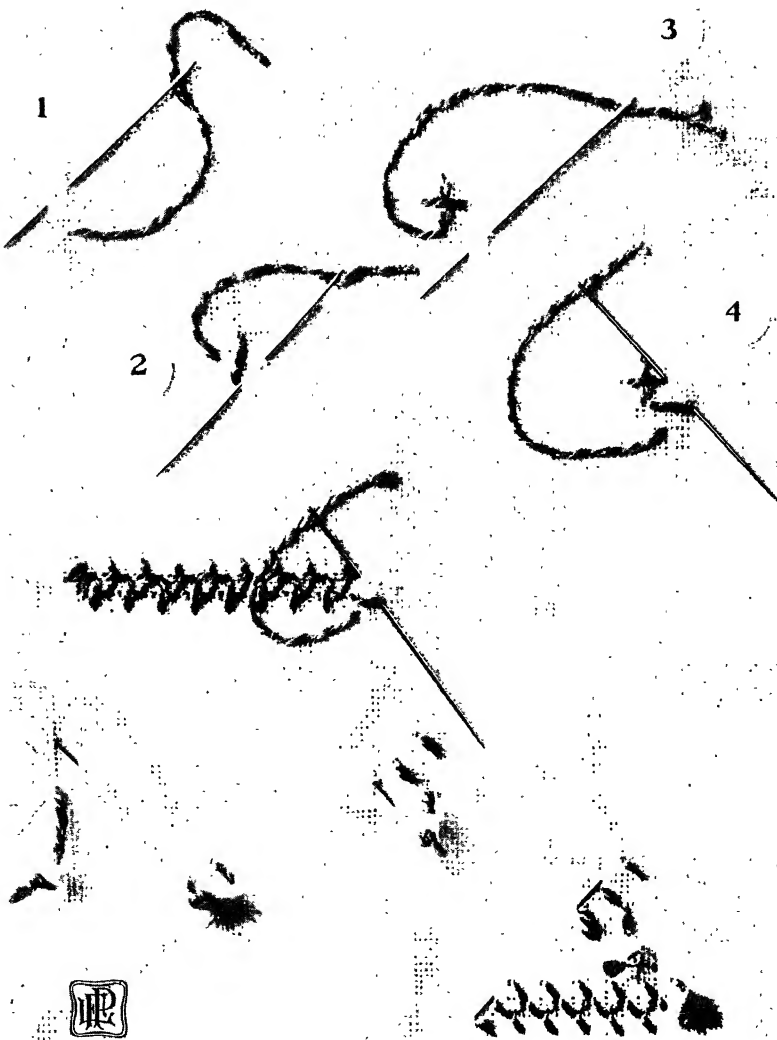
A.—THE LIGHT AND DARK BARS, UPPER AND LOWER EDGE ALTERNATELY.

C.P. PLATE 58.

B.—THE PATTERN MUST TELL LIGHT ON A DARK GROUND.
FRAME WORK.

REFERENCE.

PERSIA.

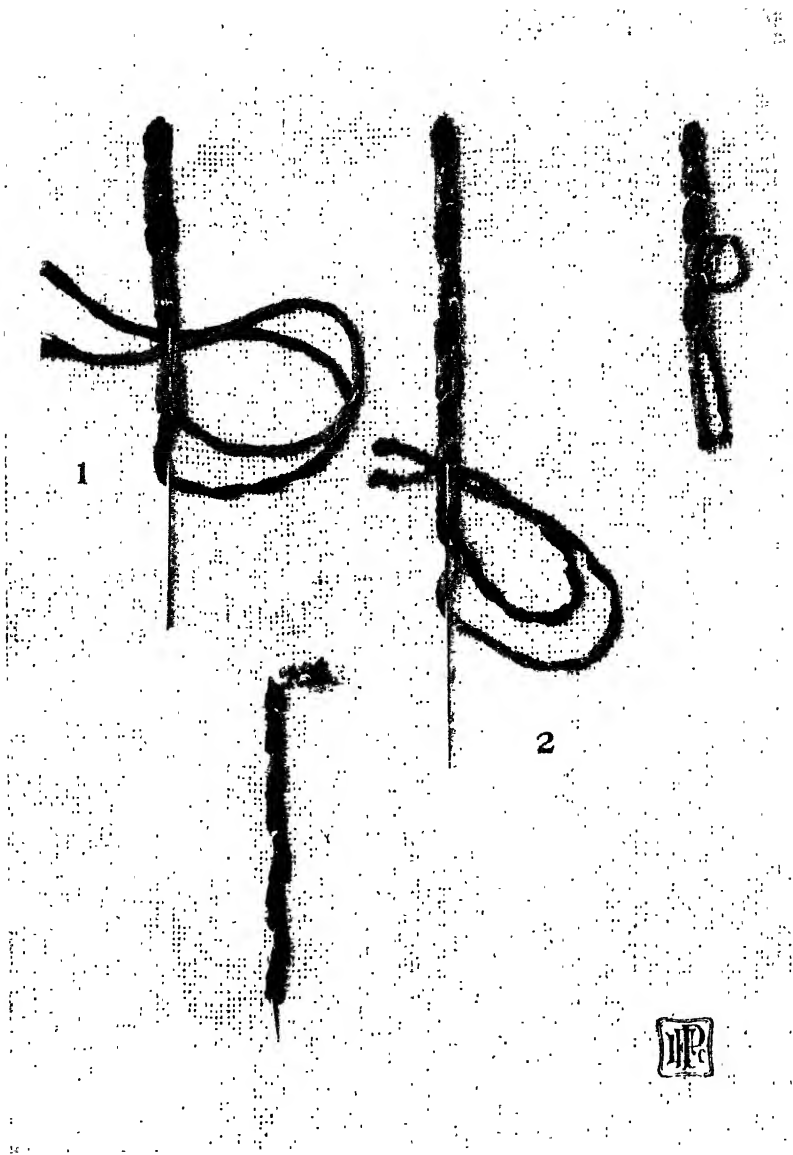


BORDER, DOUBLE ROW OF CROSS-STITCHES

WORKED IN FOUR MOVEMENTS.

REFERENCES.

ITALIAN, RHODIAN.

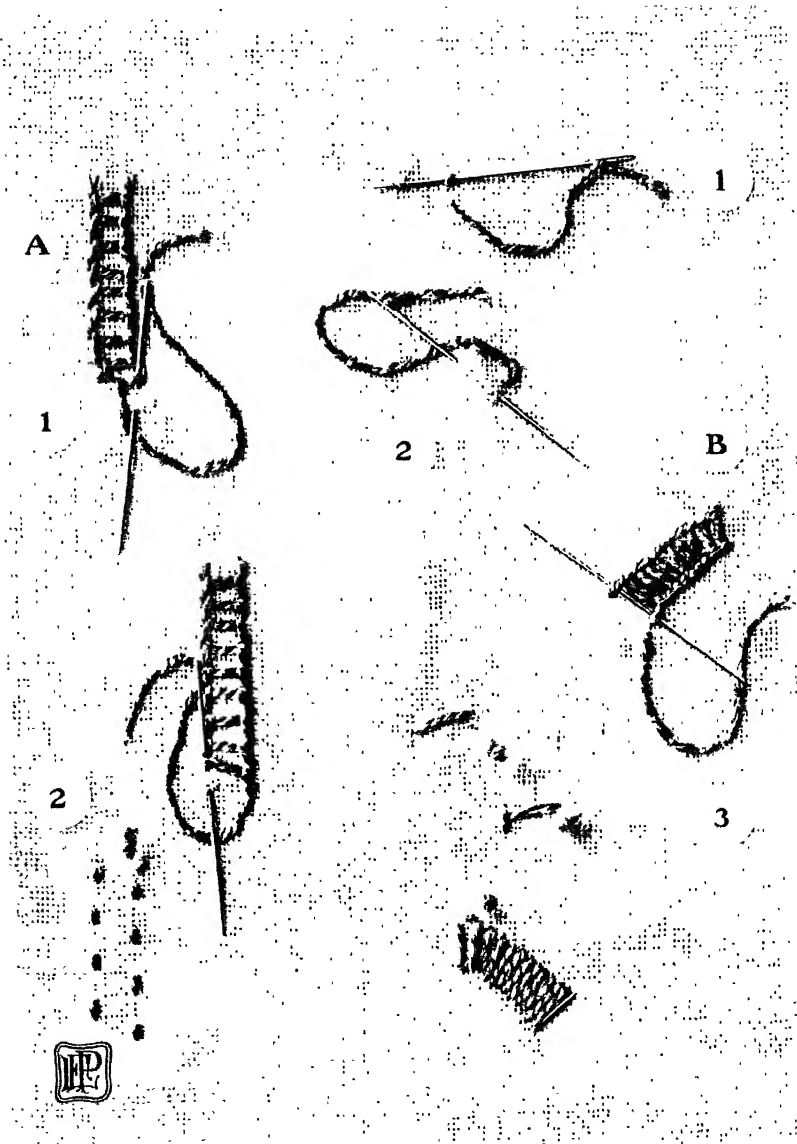


MAGIC CHAIN, also called *Chequered Chain*.

WORKED IN TWO COLOURS IN ONE NEEDLE. EACH IN TURN
PLACED UNDER POINT OF NEEDLE AND IT ONLY MAKES
THE LOOP, THE OTHER PASSING BEHIND.

REFERENCE.

PERSIA, TURKEY.



A.—**Square Chain** (ALSO CALLED LADDER STITCH.)

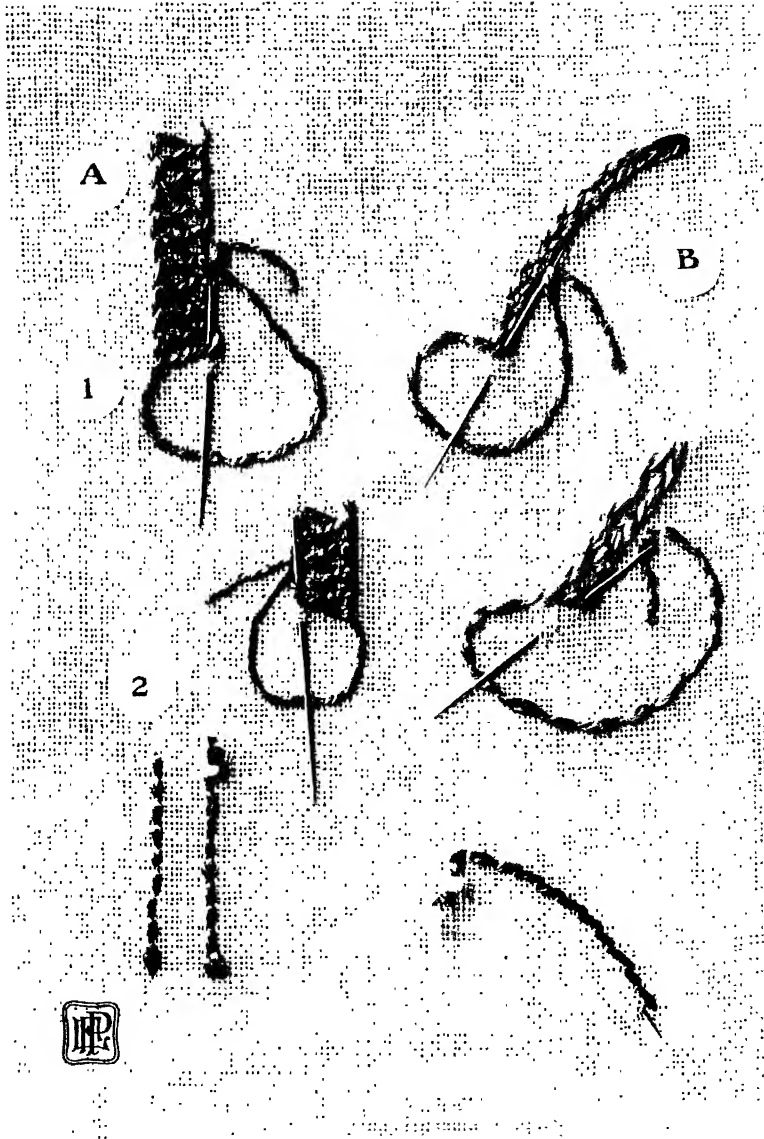
IN TWO POSITIONS OF WORK.

SOMETIMES WORKED WITH DIAGONAL ACROSS THE BACK, I.E.,
NEEDLE GOES IN WHERE IT DOES AT (1) AND COMES OUT
WHERE IT DOES IN (2).

B.—A VARIETY WORKED ON THE SAME PRINCIPLE AS REVERSE
OR SURFACE CHAIN (SEE ENGLISH STITCHES, PLATE 7.)

REFERENCE.

ARMENIA, CRETE, BOKHARA.



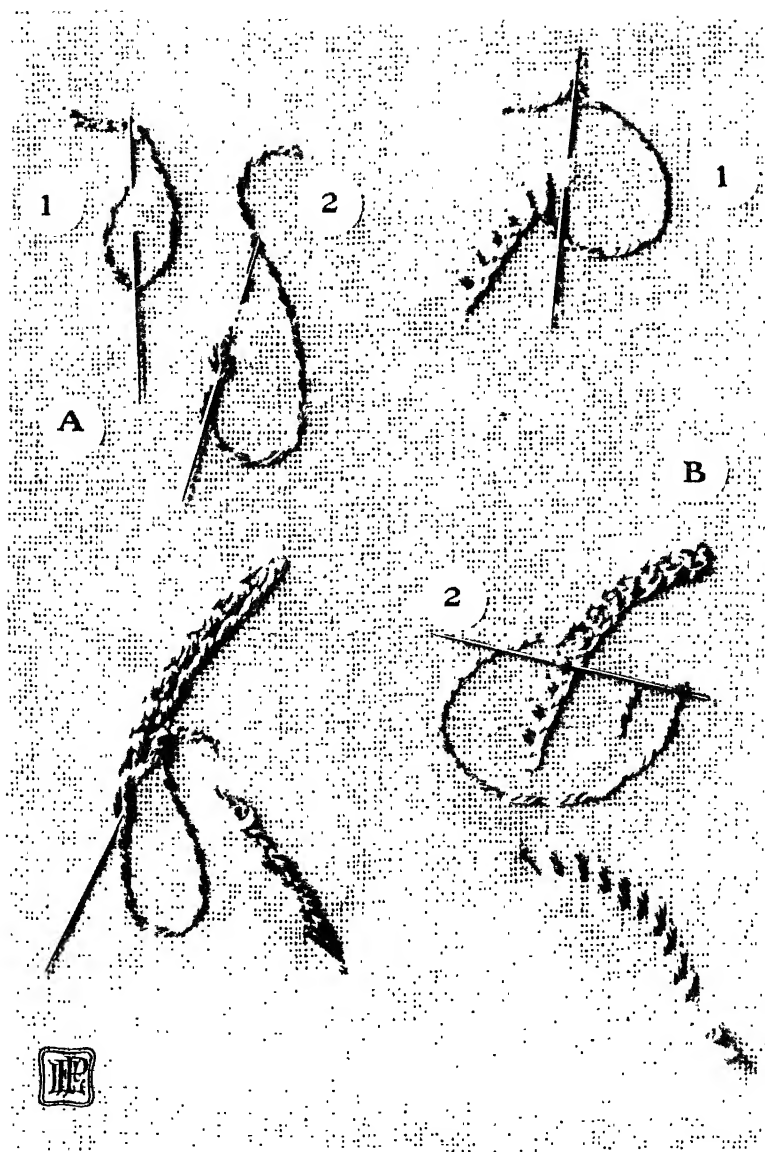
A.—*Square Double Chain*, A CLOSED FEATHER STITCH.

B.—*Chain with Split Outer Edge*.

REFERENCES.

A.—DYABEKIR. TURKESTAN.

B.—CRETE.



A.—*Chain with an Extra Line.*

WORKED IN ONE JOURNEY DOWNWARDS.

B.—SIMILAR EFFECT.

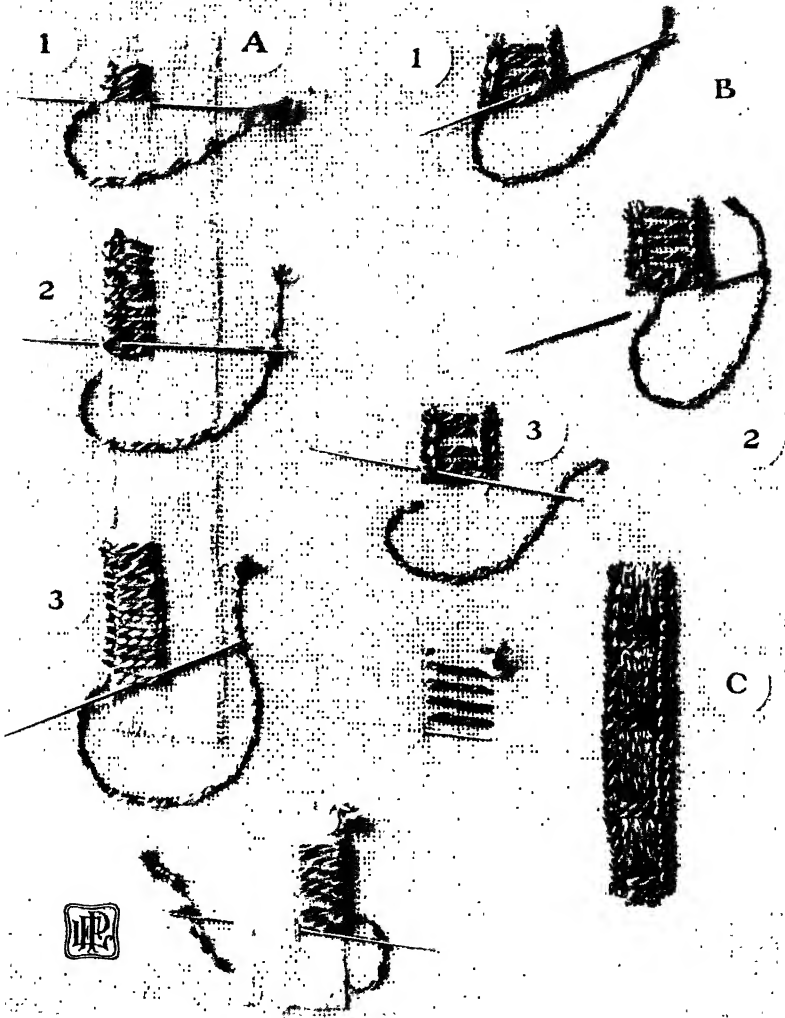
(1) BUTTON HOLE FOUNDATION.

(2) SURFACE BUTTON HOLE ON THE ORIGINAL FOUNDATION.

REFERENCES.

A.—CRETE.

B.—TURKISH.



A.—**Single Plaited Border**, USED FOR A SELVEDGE.

(1) GIVES FIRST POSITION.

(2) AND (3) ARE ALTERNATIVE POSITIONS FOR THE SECOND STITCH AND GIVE OPEN OR CLOSED EDGE.

B.—**Double Plaited Border** WITH BARS BETWEEN.
THREE POSITIONS OF THE NEEDLE.

C.—**Braid-like Border**.

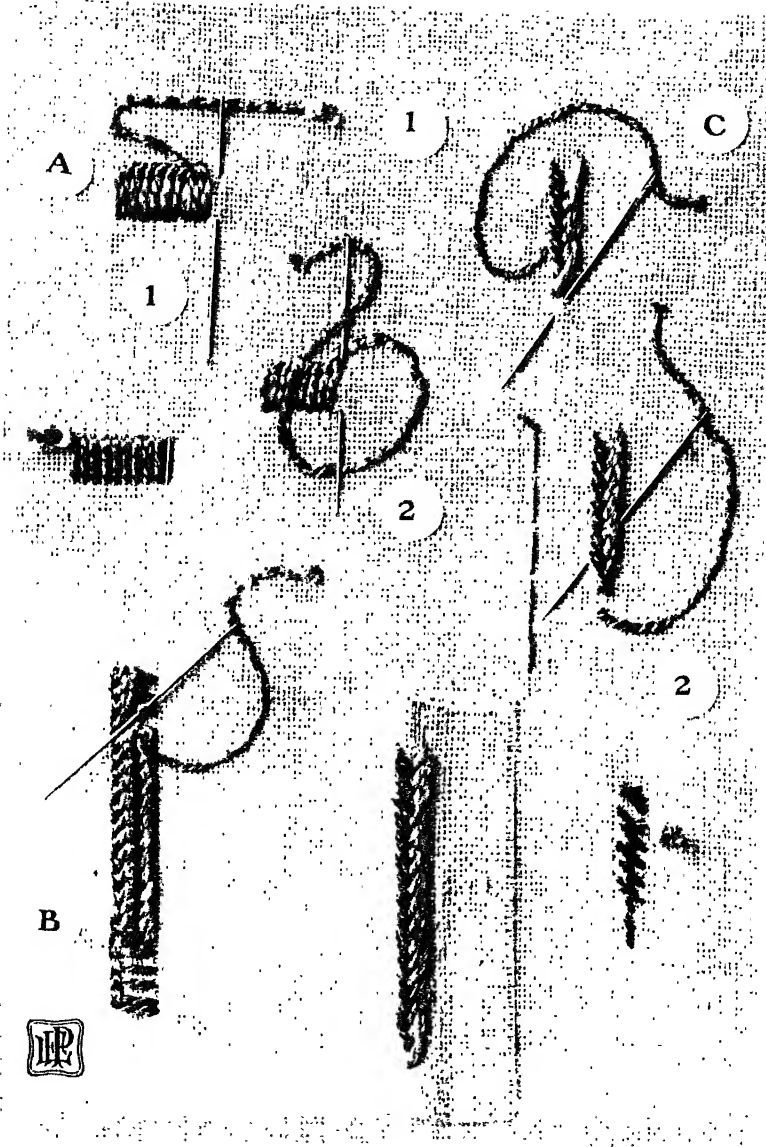
SURFACE DARNING ON B AS A FOUNDATION.

REFERENCES.

A.—GREEK ISLANDS, SERVIAN.

B.—GREEK, PERSIA, GREEK ISLANDS.

C.—PERSIA.



A.—*Tailor's Buttonhole*, CAN ALSO BE USED AS A SELVEDGE.
C.P. PLATE 76 A.

(1) POSITION OF NEEDLE. (2) SHOWS THREAD TAKEN FROM THE EYE OF THE NEEDLE AND PASSED UNDER THE POINT BEFORE THE NEEDLE IS PULLED THROUGH.

B.—*Stem Stitch* AND *Outline on* FOUNDATION OF *Tailor's Buttonhole* GIVES BRAID-LIKE EFFECT.

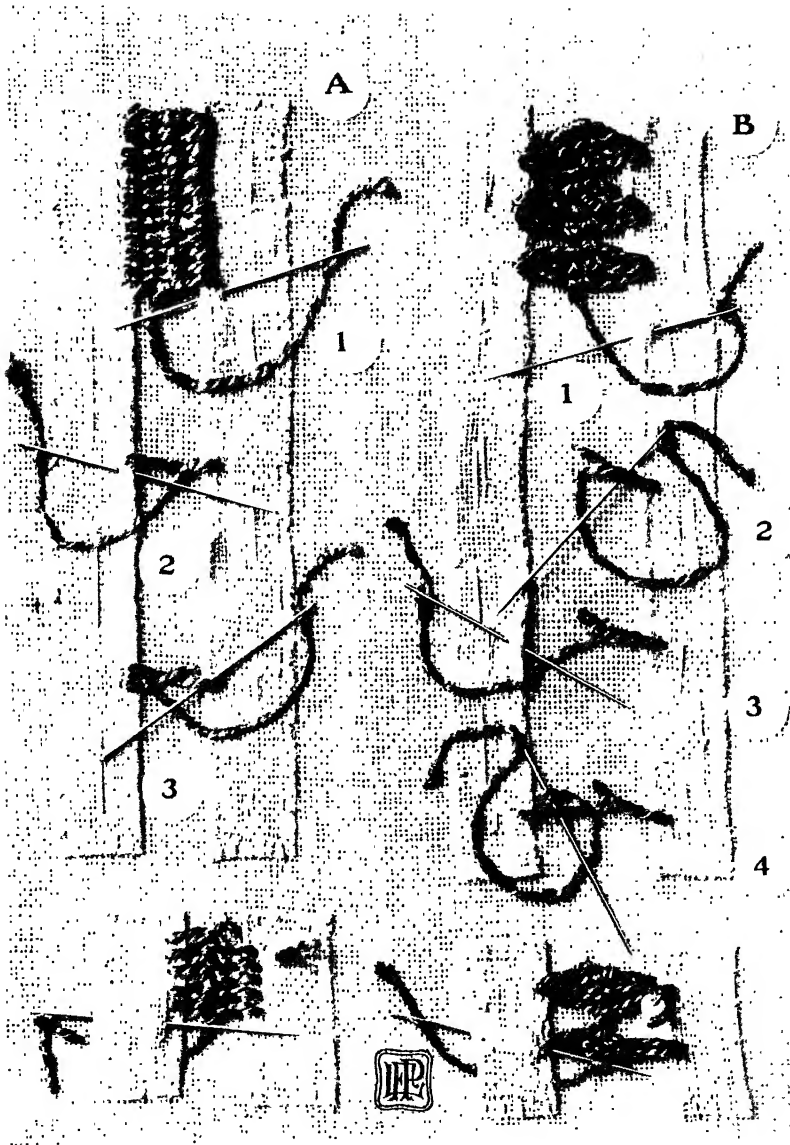
C.—*Double Reverse Chain*.

THIS LOOKS LIKE A BRAID.
IN TWO POSITIONS.

REFERENCES.

A.—TURKOMAN GARMENT.

B. AND C.—GREEK ISLAND GARMENTS.



TWO JOINS FOR SELVEDGES.

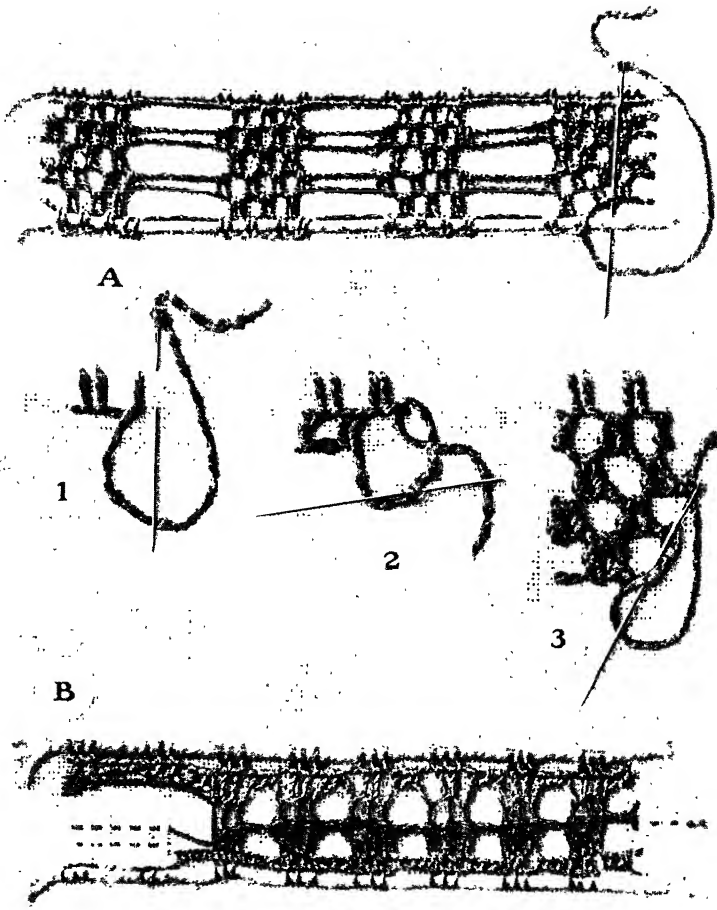
A.—WORKED IN THREE MOVEMENTS.

B.—WORKED IN FOUR MOVEMENTS.

REFERENCE.

A.—ISLAND GARMENTS.

B.—ISLAND BEDSHEET.



TWO JOINS FOR SELVEDGES OR OPENINGS

- (1) SIMPLE BUTTON HOLE.
- (2) BUTTON HOLE WITH AN EXTRA TWIST.
- (3) BUTTON HOLE WITH KNOT AT THE BASE OF THE LOOP.

A.—WORKED IN (1).

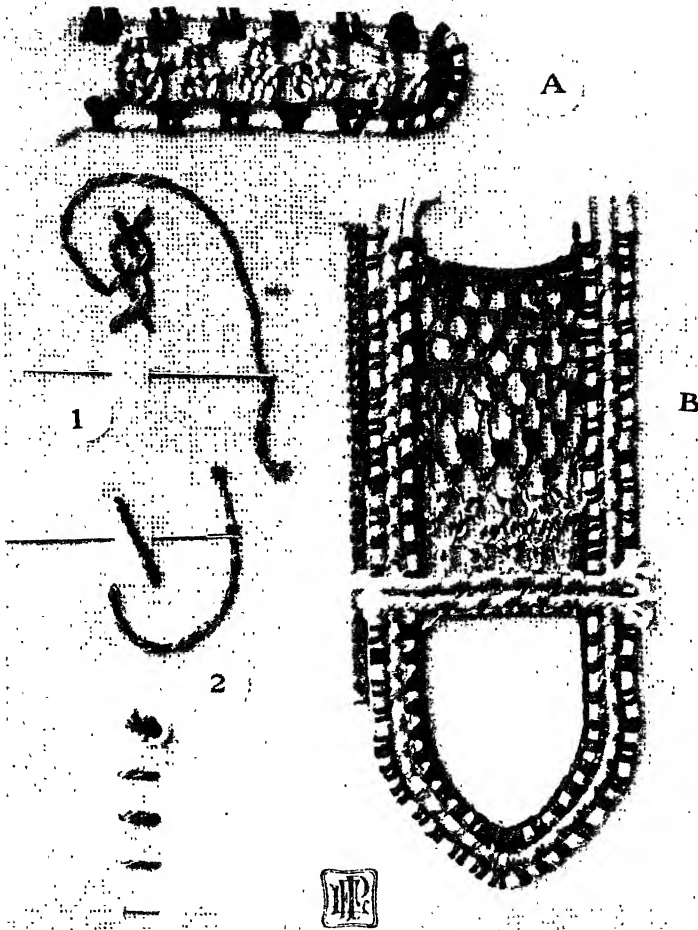
B.—WORKED IN (2).

THE CORD TO REPRESENT A ROLLED HEM.

REFERENCE.

A.—ASIA MINOR.

B.—RHODIAN, MOORISH.



TWO JOINS FOR SELVEDGES OR OPENINGS OF GARMENTS.

THE LARGE STITCHES AT (1) AND (2) SHOW TWO POSITIONS FOR LONG-LEGGED CROSS STITCH.

WORKED DOWNWARDS IT IS USED ROUND THE EDGE OF B.

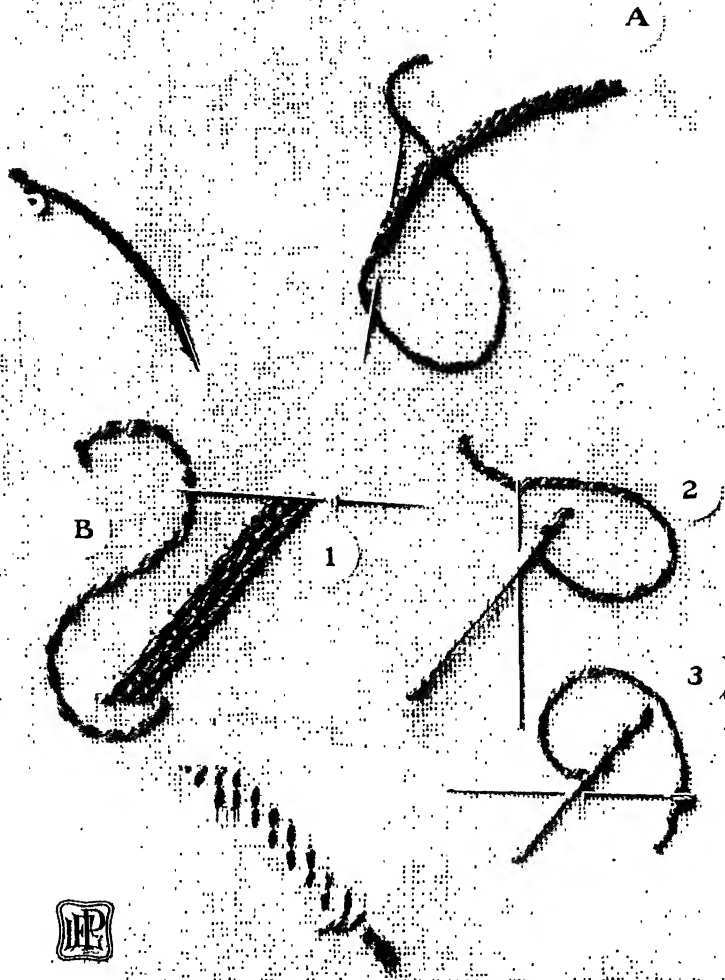
A.—JOIN, WORKED IN No. (3) PLATE 79, AND CONNECTED DOWN THE CENTRE BY A LOOP EACH SIDE WITH A KNOT TO HOLD IT IN PLACE.

B.—THE CORD SHOWS METHOD OF WORK. IT COULD BE CUT OUT OR LEFT AT THE EDGE FOR STRENGTH.

REFERENCES.

A.—PERSIA.

B.—ASIA MINOR, GREEK ISLANDS.



A.—*Rope Stitch.*

EACH STITCH GOES SOMEWAY BACK, SO THAT THE PREVIOUS STITCH ACTS AS PADDING.

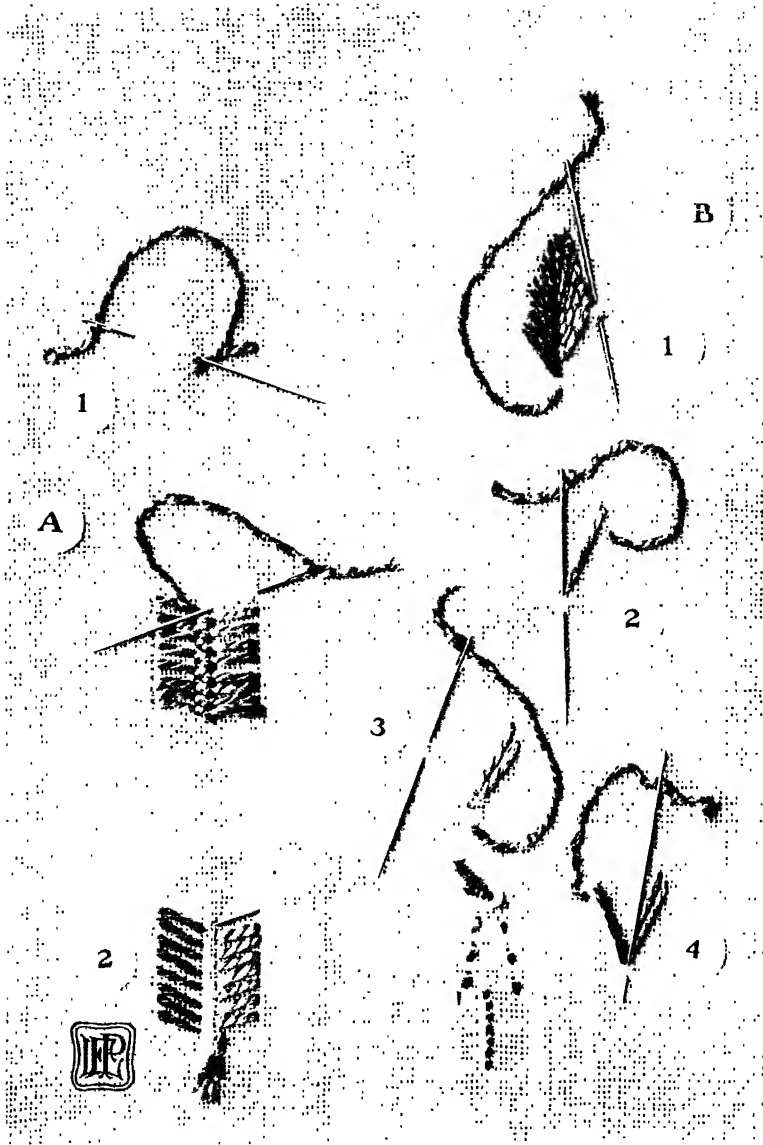
B.—ANOTHER VARIETY OF *Steps and Diagonal Stitch*, C.P. PL. 43.

THE ORDER IN WHICH THE STITCHES ARE WORKED IS OPTIONAL AND (2) AND (3) ARE ALTERNATIVE DIRECTIONS. EITHER LAY A THREAD AND THEN HOLD DOWN, OR PUT THE SHORT STITCHES FIRST AND DARN THE LONG THREAD THROUGH.

REFERENCES.

A.—JANINA.

B.—MACEDONIA, ANATOLIA, JANINA, TURKEY, THE ISLANDS.



A.—*Cretan Feather Stitch* or *Herring-Bone*.

WITH INTERLACING CENTRE, WORKED UPWARDS.

THIS IS A VARIATION IN METHOD OF WORKING, BEING DONE
IN TWO MOVEMENTS UPWARDS INSTEAD OF ACROSS THE
FINGERS.

B.—ANOTHER ORIENTAL METHOD OF WORKING *Fish Bone*.

C.P. PLATE 12, ENGLISH STITCHES.

IT IS MUCH USED FOR GOLD THREAD WHICH IS REQUIRED TO
BE ALL ON THE RIGHT SIDE.

REFERENCES.

A.—CRETE.

B.—TURKEY, ASIA MINOR, GREEK ISLANDS.

JANINA TABLE COVER.



Janina	Janina (Epirus).	No.
Provenance...	Owner, A. M. Daniel, Esq.	
Group	Darned Janina ; bought in London... ..	Cross Ref.
Type	Freehand	V. & A.M.
Influences ...	Brocade for design ; titles for colours	Nos. 59—1891
Description...	Made of 2 widths of material. Design suggested by brocade.	Further comparisons
Use	Small table cover or mat.	
Measurements	40 x 35 inches.	
Materials ...	Fine cream rather open linen, silk slightly twisted floss.	Collections belonging to Lady Egerton
Colours ...	Red, blue, green, yellow, cream, dark purplish red, traces of black.	Prof. Newberry
Stitches ...	Fine darning in diagonal lines. Double Running.	Prof. Bosanquet
Remarks ...	Unusual to find complete small example in this type of work. Curtains are more usual.	

INDEX of STITCHES in PORTFOLIO 2

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37. Double Running : *A*—A Line ; *B*—In Steps.
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39. Overcast Stitch on Running Wedge Foundation.
40. Regular surface darning.
41. *A*—Surface darning on the diagonal ; *B*—On the Wrong Side.
42. Double Darning *A*—"Pessante" ; *B*—"Double Face."
43. *A*—Two Sided Line or Steps Stitch ; *B*—With Couched Diagonal ;
C—With Double Run Diagonal.
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46. Interlaced Border on Herringbone Foundation.
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53. Chevron Couched Filling. Diamond Couched Filling.
54. Laid and Darned in Squares.
55. Filling. Laid and Couched by a Couched Line. "Italian."
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- *57. Two Persian Couched Borders.
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61. Coarse Stem Stitch and Split Stitch.
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63. Tent Stitch, "Albanian."
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71. Border, Double Row of Cross-Stitches.
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78. Two Joins for Selvedges.
79. Do. do. or Openings.
- *80. Two Joins for Selvedges or Openings of Garments.
81. *A*—Rope Stitch ; *B*—Variety of "Steps and Diagonal."
82. Cretan Feather Stitch and Fish Bone.

Those Starred are in Colours.